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A BOY and GIRL with CANDLE and MOTH.

From Lavater.

ESSAYS
on
PHYSIOGNOMY;
calculated to extend
The Knowledge and the Love of Mankind.

Written by

The Rev. JOHN CASPAR LAVATER,
Citizen of Zurich.

Translated from the last Paris Edition,

By the Rev. C. MOORE, LL.D. F.R.S.

illustrated by

Several Hundred Engravings,

accurately

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VOLUME 1

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LAVATER's

Eſſays on Phyſiognomy.

WITH

ORNAMENTAL CARICATURES,

AND

FINISHED PORTRAITS.

TRANSLATED FROM THE LAST PARIS EDITION,

By the Rev. C. MOORE, LL D. F.R.S.

LONDON:

PRINTED BY AND FOR W. LOCKE, RED-LION STREET,
HOLBORN.

INTRODUCTORY LECTURE.

AND GOD ſaid—

LET US MAKE MAN IN OUR OWN IMAGE.

Here a pauſe ſuſpends creation. The univerſe ſtands in ſilent expectation of the iſſue. Life already animates the air, the waters, and the earth. But to what end are ſo many living creatures called into motion and life? and ſtill this mighty whole wants union and completion. Theſe creatures are hitherto only detached parts of a greater ſyſtem. Each lives and enjoys according to it's limited faculties; but it's enjoyment is confined to a few objects. There does not yet exiſt that BEING capable of comprehending and enjoying all the reſt.—Where the faculties that ſhall underſtand the whole; the heart that ſhall feel their impreſſion? Nature remains ſilent; ſhe yet exhibits but a void—a deſart—uſeleſs, and unproductive motion.

Creation is ſuſpended; all nature awaits, in ſilent expectation, the accompliſhment of a vaſt deſign. If there exiſted a creature who was the ſuperior of this vaſt deſign, the maſter-piece of creation—that being would be a copy, a viſible repreſentative of the Creator, a ſubordinate deity, even GOD IN HIS OWN LIKENESS!—The Almighty deliberates—the faculties of this new creation ſtill ſlumber. This viſible image of the Creator ſhall be infinitely more beautiful and more animated than the animals already created—It ſhall poſſeſs the incom-

 prehenſible

prehenſible power of THOUGHT, that wonderful and commanding faculty of the Moſt High. What ſhall be it's appearance? What ſhall univerſal nature preſent, worthy of being compared to this human ſoul, this viſible image of God, who is a ſpirit?

The decree is paſſed——

GOD CREATED MAN IN HIS OWN IMAGE,
IN HIS OWN IMAGE CREATED HE HIM,
MALE AND FEMALE CREATED HE THEM.

What ſo honourable as this divine origin of human nature! May it not be ſaid to be deified by this pauſe, this deliberation of the Creator, this copy and impreſs of his image! What ſimplicity, what auguſt majeſty in the human ſtructure! Yet behold! it is only the ſhell, the vehicle of its better part, the SOUL, its organ and its covering. By how many ſtrange and various languages, motions, and ſigns, does this created image of God diſcover the divinity of his original! Revealed in the human face, what majeſtic expreſſion! Thence he is reflected as from a MAGICAL MIRROR. The human eye, inexpreſſible wonder and index of the ſoul within, the combination and relation of the features to the whole, proclaim the origin of man to be a heavenly deſign. Thus the ſun, too bright and too powerful, to be directly contemplated, reflects his brightneſs in the dew that hangs upon the blade of graſs. MAN! emanation of divinity enveloped in a form of clay! with what energy, what grace, doſt thou manifeſt thy heavenly original!

What an exquiſite model of beauty and harmony we obſerve in the human figure! Unity, ſublimity, harmony, aſſiſted with variety! What grace, what ſweetneſs, what ſymmetry in it's compoſite members and proportionate parts, and what enchanting ſoftneſs and delicacy of ſhadowing in its union, and beautiful combination! Obſerve the human form; what a ray of divinity viſible in that divine, that ſoul-inſpired countenance; that forehead, that brow, the ſeat of thought; the REGARD of that eye; the numberleſs bewitching graces which overſpread thoſe cheeks. Every thing declares it is a copy after a Divine Original. The uniſon of the whole in the harmonious arrangement of the features, is, in my opinion, one of the ſtrongeſt and moſt convincing proofs of the exiſtence of the FIRST CAUSE.

This

This ſymbol of the divine Majeſty of the Moſt High, in whom ſtrength, activity, force, and empire at once reſide! How he appears in all his ſublimity, while yet unſtained by deforming paſſions! Study this phenomena; draw his outline exactly; copy him as the ſun delineates himſelf in a drop of water. All the famous heroes of antiquity, of whom ſo much has been ſaid; all the deities formed by the warm imagination of the poets, to whatever age or nation they belong, and with whatever attributes they may have been decorated—DISJECTI MEMBRA POETÆ! and the moſt elevated and ſublime ideas of an angel which a Plato—a WYNKELMANN could conceive, painted by an Apelles or a Raphael, can never be compared to this production of the eternal Mind.—They can be at beſt but faint reſemblances ſketched after a copy, rendered faint, dim, and diſtorted, and uncertain by the approach of night. In vain ſhall the artiſt exert his utmoſt genius to collect a treaſure of beauty, force, and grace—Image of the living God! compendium of animation; reſult of the divine purpoſe of omnipotent creation—thou art, and thou ſhalt remain, for ever, an idea which no ſtretch of thy own genius can form, and no power of thy art can execute.

HUMANITY! How vilely profaned is the image of the moſt high God in thee, weak and mutilated temple, in which the Deity has deigned to reſide and reveal himſelf—by miracle, prodigy, and various ſuper-human appearance; and when the fulneſs of time was accompliſhed, by thy SON, the brightneſs of majeſty ſupreme, the only and the firſt-born, by whom, and for whom, this creation was called into being! The SECOND ADAM.

Frail human nature! what was thy deſtination? and what art thou become? Say you who believe in the dignity of human nature; you who believe in the reſemblance which man bears to the Author of his being, what revolution has perverted this divine being from what he once was? Alas! all diſguſting Sin has deformed and blurred the work, the finiſhing ſtroke of the Moſt High.

It is obſerved, that, of all terreſtrial beings, Man is the moſt perfect in his frame, the moſt replete with life. In him are combined all the powers of nature. He may be conſidered as an abſtract of creation; at once the offspring and the ſovereign of the earth; the eſſential and the

the repreſentative of all other kinds of being, which live and inhabit the globe with him.

Microſcopical obſervation declares, that every grain of ſand is an immenſity, every leaf a world, every inſect an aſſemblage of incomprehenſible effects, in which reflection is loſt. Who is able to mark and reckon the intermediate degrees of animation, from the inſect up to man? Our ſenſes do not diſcover, among all the organized beings, any one in which are aſſembled and combined the three ſorts of life ſo different from one another, and which, at the ſame time, unite, in ſo inconceivable a manner, to form but one whole: the animal, the intellectual, and the moral life; each of which is, moreover, an aſſemblage of powers eſſentially different, but perfectly agreeable and harmonious in their effects.

Volition and thought, action, or the power of motion and reſiſtance; attraction to ſome objects, and hatred to others; render a man an intellectual, a phyſical, and a moral being. Endowed with theſe faculties, with this threefold life, man is to himſelf an object of contemplation; the firſt of all others moſt worthy of being obſerved, and which he alone is capable to contemplate.

In whatever point of view man conſiders himſelf, he preſents a grand and intereſting ſubject of inveſtigation. In him are diſcernible every ſpecie of life taken ſeparately: but he can only be known by certain perceivable manifeſtations, which diſcover themſelves accidentally through the maſk of habit and cuſtom. By the ſurface of his body we may perceive the internal motion of his ſpiritual and immaterial principle, which, however elevated by its nature beyond the reach of ſenſe, becomes an object of perception only by its correſpondence with the body where it reſides, and in which it acts and moves, as in its proper element. This INVISIBLE principle thus becomes a ſubject of obſervation; and every thing in man that can be known, is diſcoverable ſolely through the medium of his ſenſes.

This threefold kind of life, indiſputably concomitant to the ſtate of man, can never become an object of obſervation and reſearch to himſelf, but as it is manifeſted in the body by the external appearances perceptible in him. There is not, in the whole field of nature,

nature, a ſingle object whoſe properties and virtues are diſcoverable, in any other way than by the judgment of external relations, which falling under the examination of the ſenſes, become ſubject to moral inveſtigation. Theſe external indications determine the characteriſtics of every being; in every reſpect they are the foundation of all our knowledge: man would be reduced to a ſtate of total ignorance, of himſelf, and of every ſurrounding object, unleſs every ſpecies of power and life bore its own criterion in its perceptible and exterior form; unleſs every object repreſented a character adapted to its nature and extent of its being, how ſhould we be able to diſtinguiſh and pronounce upon its nature, or find any characteriſtic mark to know what it is, from what it is not?

Every being preſented to us, muſt appear in ſome form, and under ſome ſurface. We find it terminated by certain abſolute lines, which reſult from its organization. I muſt be excuſed repeating ſuch obvious and admiſſible truths, when it is conſidered that theſe truths, ſo univerſally known and acknowledged, are preciſely the baſis of the ſcience of PHYSIOGNOMY; that is, of the immediate and particular ſcience of man. What we find true with reſpect to the beings which ſurround us, and particularly to all organiſed bodies, is ſtill more undoubtedly true with reſpect to human nature. Man's organization diſtinguiſhes him from all the reſt of the creation; and his phyſiognomy, or the ſurface and outline of his figure, infinitely exalts him above all the viſible beings which exiſt and live around him. We are acquainted with no figure ſo noble, no form ſo ſublime, ſo majeſtic as his; with none that can exerciſe ſo many faculties, ſo many degrees of force, ſo many powers of action: ſwiftly and firmly his foot treads the ground; while his ſtately head rears itſelf to heaven. Mark his eye! the brightneſs and meaning carried in it exceeds that viſual quality in all animals. By his ingenuity he makes himſelf to be ſenſibly felt at an immeaſurable diſtance. His action proceeds from the moſt immediate contact, and is moſt wonderfully diverſified in operation. With a promptitude and facility, which exceeds all comprehenſion, he varies his motions beyond any other creature in the creation. Who can number and deſcribe the multitude of his evolutions? He is capable, at the ſame inſtant, of doing and ſuffering infinitely more than any other created being. In him are united firmneſs with pliancy, addreſs with ſtrength, activity with judgment. Of all

all creatures, he is the moſt flexible, and the beſt armed, from the ſuperior quality of his mind, with the power of reſiſtance; there is no one equal to him, in the variety and harmony of his powers. His faculties are ſingular and peculiar to him, alone, like his figure.

And this form of man is much more marvellous, more admirable, more wonderful, when its nobler faculties, whether active or paſſive, are engaged on the ſide of his motions. His character then diſplays itſelf to view, and you behold the man with double advantage. But he bears a greater reſemblance to the brute, in thoſe parts which are the ſeat of animal paſſion, and gratification; as theſe operations have a more obvious diſſimilitude to thoſe where the ſpiritual powers of man predominate.

The form and proportion, the flexibility and variety in the human frame; the elevated ſtature, ſuſceptible of ſo many motions and attitudes; all declare his ſuperior ſtrength; which, united to a pliancy capable of aſſuming any ſhape, and of varying himſelf into every poſture, diſplay to the careful obſerver the phyſiological excellence and unity of human nature. The bones which form the configuration of his head and face, compared to thoſe of every other animal, diſcover the pre-eminence and ſublimity of the intellectual faculties.

The ſurface of the forehead, the eye, the mouth, the cheeks; the whole countenance, conſidered either in a ſtate of abſolute reſt, or in the endleſs variety of their movements; even all that is expreſſed by the term PHYSIOGNOMY, is in man the moſt diſtinct, intelligible, and lively diſplay of his internal feelings; of deſire, paſſion, revenge, regret, or any other motive which may actuate him, of all the animals that conſtitute the living creation.

Though we find the phyſiological, intellectual, and moral life of man, with their ſubordinate faculties, and whatever conſtitutes their eſſence, ſo wonderfully blended as to ſeem to form but one and the ſame life; though theſe three ſeparate lives be not lodged in ſo many diſtinct apartments of the body reſembling the œconomy of a houſe where families remain on ſeparate floors of the ſame building, but to exiſt in every point, and form by their union and combination one entire whole,

whole, it is nevertheleſs certain that teach of theſe vital principles has its peculiar place of reſidence in the human body, whereit uſually manifeſts and exerts itſelf viſibly to the moſt careleſs obſerver. I cannot help noticing here, that the phyſical force, though expanded over every part of the body, eſpecially over the animal parts, appears more ſtrikingly viſible in the arm, from the ſhoulder to the very extremity of the fingers. It is equally obvious that the intellectual life, the powers of human underſtanding, are peculiarly manifeſted in the conformation and poſition of the cranium or bones of the head, and particularly of the forehead: though to the obſervation of a careful critic they are perceptible in every particle of the human frame, on account of its harmony and homogeneous beauty, which I ſhall have frequent occaſion to mention in the courſe of this work. It is likewiſe evident that the ſublime faculty of thinking has its ſeat in the interior part of the forehead; and neither in the feet, the hands, or the breaſt, but in the ſuperior part of the human frame.

The moral life and character of man diſcovers itſelf principally in the face, in the varions changes and tranſitions, the phaſes, or what is called the play of the features. The ultimate extent of his moral and appetitive powers, the degree of his irritability, the ſympathy and antipathy of which he is capable, his faculty of ſeizing or repelling objects which are without him, expreſs themſelves in his countenance when the features are tranquil and quieſcent.

The actual inſtant of paſſion rouſed into exertion is depicted in the agitation of the features, always connected with a violent palpitation of the heart; and when no rude boiſterous paſſion ſtirs the powers to paſſionate exertion, the ſerenity of the countenance, conjoined with the calmneſs of the heart, is always viſible in the uniformity of the features.

This threefold life, though blended into one great vital principle diffuſed through every part of the body, might nevertheleſs be divided, claſſed, and diſpoſed in conformity to the different regions or compartments of the human fabric; and the phyſionomiſt might furniſh himſelf, by the help of this diviſion, with a noble field of ſpeculation, did not the depraved ſtate of humanity almoſt confuſe the whole figure of man. The loweſt and moſt terreſtrial of all, the ani-

mal life, may be said to have its seat in the belly, and to comprehend the honourable parts of manhood, which, in respect to it, may be considered as its centre and focus. The intermediate or moral life resides in the breast, and has the heart for its centre. The superior or intellectual life, as being the most excellent and exalted, according to this mode of division, has its seat in the head, and the eye is the directing focus which administers its decisions. Thus the face is the summary and representative of all the three divisions: the forehead to the eye-brows, the mirror of intelligence; the cheeks and the nose form the seat of the moral life; and the mouth and chin aptly represent the animal life; while the eye, the centre and summary of the whole, gives to each the tone of direction. But it cannot be too often observed, that these three kind of lives, diffusing themselves through the whole body, manifest themselves in every part of the system by their proper and particular expression.

These are the foundation of all physiognomical knowledge, which is the reason I am so very explicit upon the different heads; and are indeed so self-evident, that I blush at having dwelt so long on truths obvious to the meanest capacity. But yet the reader must not be offended at being again told, they are the foundation of all that follows; and these very truths—posterity will scarcely believe it—are wilfully misunderstood and perverted; misrepresented for interest; even rejected by some with the most affected scorn and disdain; by persons too, in other respects, deemed judicious and learned. Here we see the whole science of Physiognomy, taken in its most extensive or most restricted sense, rests, beyond contradiction, on these universal axioms and incontestible principles; yet evident as they appear interest and passion animate cavils, as mean as they are futile. There are men who would combat truths clear as a noon-day sun to support some favourite opposite hypothesis, or affect to contradict the most striking, simple, and demonstrable truth, without the admission of which there is an end to all enquiry, all discovery, all knowledge; and all this only to publish their own singularity of notion.

We cannot entertain the least doubt respecting the physiognomy of every thing in nature, except the physiognomy of human nature, or of the object of all others the most beautiful, the most admirable, the most animated.

Thus

Thus in a ſhort and conciſe manner I have given a ſketch of what may be called a Treatiſe on Phyſiognomy, the outline of which is to be found in what has now been advanced: to fill it up properly, it will be neceſſary to conſider ſeperately the phyſiological part, or the exterior characteriſtic of the phyſical and animal powers of man, the intellectual, or the expreſſion of the faculties of his mind, and the moral or ſentimental faculties or powers of feeling, and of his irritability. Again, each of theſe three claſſes may be ſubdivided into two heads, to render the ſcience more clear and comprehenſive. Immediate Phyſiognomy, which conſiders the individual character in a ſtate of reſt; and Pathognomy, or the ſtudy of human nature in an active ſtate.

However vain and ridiculous the preſumption of thoſe who may deny the poſitive truths here laid down as the foundation of the ſcience of Phyſiognomy or Metopoſcopy, it is not beneath the conſideration and even the ſtudy of a philoſopher; for though it will not teach us to prognoſticate particular events, it muſt be found of conſiderable ſervice in helping us to diſcern the predominant paſſions, the vices, the views, and, in a word, the natural diſpoſition of thoſe with whom we may have connections and concerns. This inference I draw from a thorough conviction that the looks of men in general are ſtrongly affected and even modelled by particular habits of thinking; and that different characters of the mind are uſually diſtinguiſhed by peculiar conformations and particular combinations of the features; but, as I have obſerved before, the depravity of human nature having introduced ſo much art into human manners, it becomes ſomewhat difficult, without the aſſiſtance of ſcience, to take off the maſk, and conſider the man in his natural ſtate.

When I ſpeak of Phyſiognomy conſidered as a ſcience, I comprehend under the term Phyſionomy all the external ſigns which, in man, directly force themſelves on the obſerver; every feature, every outline, every modification, active or paſſive; every attitude and poſition of the human body; in ſhort, every thing that immediately contributes to the knowledge of man, whether active or paſſive—every thing that ſhews him as he really appears.

It will be neceſſary, in this place, to explain the term Phyſiognomy,* which will recur ſo frequently in the courſe of this work, that it is neceſſary, once for all, to determine the meaning and extent which I affix to it. By Phyſiognomy then I mean the talent of diſcovering the interior man by the exterior appearance; of perceiving, by certain natural ſigns, what does not immediately ſtrike the ſenſes: while by human Phyſionomy I would have it underſtood the exterior, the ſurface of man; conſidered in a ſtate either of motion or reſt; either as an original or a repreſentation of one. Accordingly, Phyſiognomy would be the ſcience of diſcovering the relative connection between the interior and exterior man; between the viſible ſurface and the inviſible ſpirit which it incloſes; between the animated and perceptible matter and the imperceptible principle which actuates and impreſſes this character of life upon it; between the concealed cauſe and the apparent effect which it produces.

Confined to a more reſtricted ſenſe, Phyſionomy ſimply implies the air of the face; and Phyſiognomy the ſcience of the knowledge of the features or lineaments, and of their different expreſſion in the human countenance.

Man is ſo various, he preſents himſelf in ſo many points of view, every one of which might be conſidered as a particular ſubject of obſervation and enquiry, that there reſults from this infinite variety as many claſſes of Phyſionomies, which would ſeverally give exerciſe to correſponding exertions of phyſionomical knowledge and ſcience. For example, the form of man might be ſeparately conſidered; the proportion of the parts, the outline and harmony of his members; his figure, according to a certain idea of proportion, of beauty and perfection; and the art of forming an accurate judgment upon the whole, of determining all theſe relations with exactneſs and preciſion, and of diſcovering in them the expreſſion of the predo-

* The French tranſlator has adopted a new term, Phyſiognomonie, which he uſes to denote the ſcience, a liberty which we durſt not imitate, but which he deemed neceſſary. Phyſiognomy, the word already in uſe through this tranſlation, ſignifies the ſcience, and Phyſionomy the face.

minant

ruinant though latent character, which may be called Fundamental or PHYSIOLOGICAL PHYSIOGNOMY.

The ſcience of Anatomy here comes in to our aſſiſtance. By the help of this art we are enabled to reduce into ſurfaces the parts which compoſe the human frame. Some of the internal parts may be ſeparately obſerved, either by their outward extremities, or more nearly and fully ſeen in the diſſection of dead bodies. The faculty of determining certain internal qualities, according to theſe external ſigns might be properly denominated Anatomical Phyſiognomy; the proper employment and object of which would be to examine and obſerve the nature, ſtate, ſize, ſituation of the bones and cartilages, the muſcles, the inteſtines, the glands, the veins and veſſels, the nerves and ligaments.

Many other qualities obſervable in man may direct to the great end of Phyſiognomy. The quality of the blood, the conſiſtency, the warmth and coldneſs of the conſtitution, the groſſneſs or delicacy of the organs, the moiſture, the dryneſs, the flexibility, the irritability of man's nature, are ſo many new objects of particular inquiry and obſervation. The ſkill acquired in this line of reſearch and the conſequences deduced from it with reſpect to character, might be called Conſtitutional Phyſiognomy.

The employment of ſtudying the ſigns of health and ſickneſs, as manifeſted by the outward appearance of the inward ſtate of the human frame, might alſo be termed Medical Phyſiognomy, for it is impoſſible to find a good phyſician who is not at the ſame time a good phyſiognomiſt.

The proper object and exerciſe of Moral Phyſiognomy may be ſaid to be directed to the inveſtigation of the external ſigns which indicate the diſpoſition towards good and evil; the inclination, the faculty, which man poſſeſſes by his right of free-agency, of doing miſchief or of enduring calamity.

Intellectual Phyſiognomy, the ſublimeſt part of the whole ſcience, diſcovers the faculties of the human underſtanding, as they are diſcloſed

cloſed by the conformation of the viſible parts, the figure, the complexion, the movements, and in fact by the whole exterior.

In ſhort, there are as many diviſions of phyſionomical ſcience as there are different points of view in which man may be contemplated. The man who is capable of forming a right judgment of the character of a perſon unknown, merely upon the impreſſion produced by his outward appearance, might be not improperly denominated a Natural Phyſionomiſt. But the intelligent Phyſionomiſt is he who knows how to indicate, arrange, and claſs the features and other external ſigns which characteriſe the individual; and the Philoſophical Phyſionomiſt is the man who poſſeſſes the ingenious ability of aſſigning the reaſons why features and other external ſigns are determined in ſuch a particular manner, or who, from the viſible manifeſtation of the parts of the human frame, can unfold internal cauſes, and argue motives from ſenſible effects.

LECTURE I.

OF PHYSIOGNOMY AND PATHOGNOMY.

PHYSIOGNOMY is, in a reſtricted ſenſe, the art of decyphering and interpretation of the human powers; or the ſcience which explains the ſigns of the inward faculties.

PATHOGNOMY, in a phyſiognomical interpretation, is the ſcience which treats of the ſigns of the paſſions. The firſt conſiders the character of the individual when in a ſtate of reſt; the other examines the man in a ſtate of action.

The character in a ſtate of reſt conſiſts in the form of the ſolid parts, and the inaction as well as partial inviſibility of thoſe which are moveable.

When the human form becomes impaſſioned the character is to be traced in the motion of the moveable parts; and this motion, it is to be obſerved, is always in proportion to the moving power. Paſſion has a determinate relation to the elaſticity of the man, or to that diſpoſition which renders him ſuſceptible of paſſions.

Phyſiognomy ſcientifically points out the fund of the human faculties; and Pathognomy the effect, the intereſt or revenue which it produces. The one conſiders the man ſuch as he is in general; the other, what he is at the preſent moment. The former eſtimates what he can or cannot become, what he can or cannot be; the latter, what he wiſhes or does not wiſh to be.

Thus

Thus we read of a learned Italian phyſiognomiſt, famous for diſcovering the hidden ſentiments of the heart, even when wrapped in the darkeſt veil of diſſimulation, who uſed carefully to ſurvey the features of the perſon whoſe thoughts he deſired to develope, and was ſo expert as to mimic their diſpoſition in his own face; an expedient that never failed to ſuggeſt the ideas which correſponded with that caſt of their countenance.

Every one has heard of the inſtance of the phyſiognomiſt Zopyrus, who, after having examined the face of Socrates, pronounced him a dunce and a libertine. This phyſiognomiſt being ridiculed by thoſe who were well acquainted with this ſage's wiſdom and continence, Socrates reprehended them for their mirth, and owned he was naturally ſuch as the phyſiognomiſt had declared; but that he had corrected the vices of his nature by the exerciſe of reaſon, ſtudy, and philoſophy.

Another profeſſor, having viewed a portrait of Hippocrates, pronounced nearly the ſame ſentence againſt that father of medicine, and was in danger of being ſeverely reprehended by his diſciples, until they were undeceived by their maſter, who alſo had candour enough to acknowledge his own natural defects. Pliny, in mentioning the excellency of the art of the painter Apelles, affirms that he drew the likeneſs of men ſo exactly, that a phyſiognomiſt, by looking at them, could diſcover not only the age of the perſon repreſented, but likewiſe the ruling paſſions to which they were ſubject.

Phyſiognomy may be conſidered to be the root and ſtem of Pathognomy, or the ſoil in which it is planted. To adopt the one without the other, is to ſuppoſe the exiſtence of fruit without trees, or of corn without a ſoil.

The firſt is the mirror of the naturaliſt and the ſage, the ſecond is the mirror of the artful, and men of the world. Of the former, every one imagines he knows ſomething; but few underſtand the latter thoroughly.

Pathog-

Pathognomy has to contend with diſſimulation, but Phyſiognomy is under no ſuch neceſſity; it is not to be deceived, or miſled. It warns us not to take for rich, a man who offers uſurious intereſt, nor to reckon him poor, who refuſes to give five per cent. In other words, to the eye of Pathognomy, the poor may appear rich; while the Phyſiognomiſt only admits him to be ſo, who is ſo in fact, although he may appear poor at the moment of deciſion.

Theſe two ſciences are founded on the baſis of truth, and muſt be conſidered as inſeparable. The artiſt muſt ſtudy them together; and by attention, he will eaſily diſcover the relation they bear to each other. By ſtudy he will come to know the phyſiognomy of the parts which are ſolid and quieſcent, by thoſe which are ſoft, pliable and in motion of theſe latter, in the ſolid parts he aſſigns to every line of the forehead the ſpace of which the ſportings of the paſſions are limited; he will determine for every paſſion the ſeat of its reſidence, the original ſcource from which it flows, its root, the fountain which ſupplies it; and the reſult, if properly derived, will certainly develope the moral and intellectual character of man.

Through the whole of this work it ſhall be my endeavour to preſent the reader with more of the Phyſiognomic, than of the Pathognomic; this laſt being better and ſooner underſtood than the other.

The Science of Phyſiognomy, I have already obſerved, enables us to form a judgment of the interior by the exterior. But the exterior of man is not ſimply his naked figure, and the geſtures which eſcape him without reflection: is not to be imagined, by theſe alone, that his internal faculties, and their exertions, diſplay themſelves—rank, condition, habit, and climate, all concur to the modification of his character; every one is a diſtinct veil ſpread over him and more or leſs conceals what it is the province of this ſcience to diſcover. Phyſiognomy pierces through all theſe coverings and penetrates into his real character to diſcover in theſe foreign and contingent determinations, ſolid and fixed principles, by which to aſcertain what the man really is. Though this appears difficult, if not impoſſible to ſome, let us not loſe patience and courage. It it true that man is acted upon by every thing which ſurrounds him; but, in

return, he acts upon all these external objects! and, if he receives their impression, he also communicates his own.

Hence we may form a judgment of a man's character, from his dress, his house, his furniture, which usually denominates his taste. Nature forms man, but man transforms himself; and this very metamorphosis, sinking into habitual custom, becomes a second nature. Placed in the midst of a vast universe, man forms for himself a little separate world, which he fortifies, limates, aranges according to his own fancy, and in which the images of his several faculties are constantly reflected.

And yet it must be granted, that the objects which surround him are, in a great measure, determined by his condition and circumstances; however, is certain, at least that the manner in which he suffer himself to be actuated, admits of very considerable variation. He may, still remaining careless in this respect, arrange his matters like other persons whose situations are similar to his own, because he finds, that, after all, convenience and propriety require such arrangements; and he sometimes carries this carelessness to such a pitch of indifference, as totally to obliterate some of the most characteristic marks of his intellectual character. In the same manner, his punctuality and exactness in other cases, render it possible to trace and discover whether he is of an enterprising character, whether he aspires to a superior rank, or, what is not altogether uncommon, whether he betrays a disposition to descend to an inferior condition to that in which he actually moves.

I hope it will not be accounted strange, that I thus industriously extend the views of the Physionomist. On the first hand, he takes an interest in all that relates to Man; and, on the second, his task is so intricate, that he ought in justice, to be permitted to embrace every thing which has a tendency to shorten and facilitate his progress, and to conduct him, with certainty and precision, to the grand and interesting object of his pursuits.

The chief end I have in this work, is to prove incontestibly to my reader, that there is a Physionomy, to demonstrate that the Physionomy is true, or that it is the real and visible expression of internal

qualities, which are of themſelves inviſible. As this is the point which I tend, every line of my work muſt lead that way, directly or indirectly. It would be unneceſſary to introduce here a particular diſſertation on the truth of Phyſiognomies; ſuch a diſſertation would contain moſt of the obſervations which I ſhall have occaſion to mention in the progreſs of this work. They will appear more in their place to bring them forward only as they naturally occur in ſupport of my reaſoning, and will be rendered more luminous and inteligable, when illuſtrated and ſupported by proper examples. I ſhall ſatisfy myſelf, however, at preſent, with mentiong the antiquity, reſpectability, and certainty of the ſcience; from hence ſuggeſting ſome ideas, as a further introduction to the ſubject.

Phyſiognomy as it was underſtood and laid down by the ancients was founded on careful obſervations upon the complexions, lines, and ſhape of the body in general, compared with the manners, tempers, and underſtandings of men; but cuſtom, which often diſpenſes with etymological propriety, has now confined it to the lineaments of the face only, and made the countenance only the *index animi vultus* in every man's opinion.

The moſt famous in this ſcience were the Egyptians, owing probably, not ſo much to their unquenchable thirſt after knowledge, as to the formation and conſtitution of the language; which conſiſted of hieroglyphical repreſentations of figures and animals. This ſingular invention, according to Tacitus, obliged them to trace minutely the nature and properties of each, before they could expreſs their ideas by them; and this neceſſity undoubtedly brought on the habit of enquiry, which led them to their obſervations on human beings.

There are innumerable inſtances upon record of their ſagacity in this particular; the greateſt of which I have already related of the artiſt who came to Athens to exhibit his art, in the time of Socrates. From Egypt it paſſed to other countries, in proportion with their improvements; and I find it highly extolled among the modern nations, whoſe greateſt writers were all more or leſs, ſtrict obſervers of the natural temper of men. Dante's characters, in his View of Purgatory, are founded on the ſame principle; and the Engliſh Shakſpeare makes Cæſar regard the larger lines of it, when he remarks upon Caſſius's "lean hungry look" and wiſhes him "fatter."

The celebrated Lawrence Sterne, who has in many places copied Nature moſt exactly, was yet more a Phyſionomiſt than the former and this, in my opinion, conſtitutesthe greateſt difference between him and his numerous imitators.

The modern pretenders to this ſcience,have not a little contributed to bring it into diſcredid; particularly the Gypſies by confining it to lewd prognoſtics of love, and by joining a jugling ſort of palmiſtry, or the art of picking pockets, to it. The firſt appearance of theſe vagabonds was in Germany, though they claim their deſcent from Egypt; and their ſubfuſk complexions were probably acquired by greaſy unguents and fuligious mixtures dried in the ſun; which have been continued through many ſucceſſions of generations; ſo that for aught we know the firſt Gypſyabout whoſe origin ſo much has been ſaid might be a chimney-ſweeper with his foot waſhed in.

All faces, all forms of created beings, differ from one another, not only with reſpect to their claſs, their genius, and their ſpecies but alſo with reſpect to their individuality. Every individual in nature differs from every other individual of the ſame ſpecies. This is an acknowledged and obvious truth; nothing is better known; it is at the ſame time the moſt important and the moſt deciſive that can be alledged in favour of our ſyſtem. In inanimate ſubjects, a roſe always differs from every other roſe; and ſo does an egg. Among animals, an eel, an eagle, a lion, and a man, never have a perfect reſemblance to another creature of their ſpecies. This, to confine ourſelves to the human ſpecies, is the firſt baſis Science of Phyſionomies a certain and ſtable foundation, which can never be be ſhaken while Nature holds her due and uninterrupted courſe. Notwithſtanding the univerſal analogy, the never-failing reſemblance, which runs through the enumerable multitude of human figures, it is impoſſible to find two, which, placed ſide by ſide, and carefully examined, do not preſent to the obſerving eye a ſenſible difference.

The qualities of the mind alſo partakes of the ſame variety; and it is equally impoſſible to find two minds, as two faces, exactly alike; and this ſingle conſiderarion I think ſufficient to procure affirmative aſſent to the following propoſition:——

That this external apparent difference of face and figure muſt neceſſarily have a certain relation, a natural analogy to the internal difference of the heart and mind. While we muſt allow, that there is a real difference between the characters of men, that there is alſo a ſenſible diverſity among all human faces and forms, we cannot deny that one of theſe differences is the cauſe of the other. Muſt we not acknowledge, that the mind diſplays itſelf in the exterior; and that the body acts reciprocally on the interior, or the CHARACTER OF MAN?

We find, by obſervation, that anger ſwells the muſcles; and hence we judge that ſwoln muſcles, and a choleric habit or character, are to be conſidered as cauſe and effect.

Can eyes full of fire, a bright look, rapid as lightning, and a quick and penetrating ſpirit, be found united in all inſtances, and no manner of relation between them? Shall we call this concurrence the work or effect of mere chance? Why not aſcribe it to a natural influence, to an immediate reciprocal effect; while at the very inſtant that the ſoul is moſt abſorbed in meditation, and when the mind is in its greateſt exertion and activity, the motion or poſition of the eyes vary in the moſt decided manner?

An open eye, which welcomes you with a generous, engaging, and gracious look, and a heart frank, honeſt, expanſive, and which ſeems gratefully to meet you, are not to be found united by chance only. Wherever this is the caſe, the cauſe has a relation to the effect, and the eye denotes the open generous temper of the mind.

We obſerve, throughout Nature, a conformity to the laws of order and wiſdom, in the univerſal harmony of cauſe and effect. As this relation is inconteſtably perceivable in all other objects, can we reaſonably ſuppoſe it wanting in that on which Nature has laviſhed ſo rich a profuſion of grace and beauty? Can ſhe have acted arbitrarily, without order, or without law, in the laſt and finiſhing ſtroke of her work? Does the human face, that mirror of the Deity, that maſter-piece of the viſible creation, preſent no appearance of cauſe and effect, no relation between the

exterior and the interior, the inviſible cauſe and the viſible effect it produces? To aſſert ſuch an opinion, would in effect be to maintain the moſt monſtrous abſurdity.

Phyſiognomy then is founded in truth; but truth itſelf is often found involved in darkneſs, doubt and illuſion. Our organs are not always ſteady enough to penetrate the veil which ſhades the objects that ſurround us; while, according to ſome, the order of Nature, eſtabliſhed from eternity, is nothing but a dextrous impoſture, which inceſſantly preſents other objects than thoſe which ought to appear.

Who could have the temerity to maintain, that Newton or Leibnitz might reſemble one born an ideot, who could not walk with a ſteady pace, nor fix his eye, nor conceive, nor expreis reaſonably the plaineſt abſtract propoſition? What wreched reaſoning, to advance that one of theſe great men conceived the Theodicea in a miſhapen brain like that of a Laplander! and that the other balanced the planets, and divided the rays of the ſun, in a head reſembling that of an Eſquimaux, whoſe ſhallow intellects can reckon no farther than ſix, and declares all beyond it innumerable!

Nobody hazards the abſurdity of maintaining that a robuſt man may have a perfect reſemblance to an hectic infirm one; a perſon in full health, to one dying of a conſumption; a man of a turbulent ardent character, to one of a gentle ſedate diſpoſition: yet we every day meet with people who deny the moſt abſolute truths, if they do not exactly coincide with their narrow way of thinking. Who could help laughing at the effrontery and folly of affirming that joy and ſorrow, pleaſure and pain, love and hatred, are characteriſed by the ſame ſigns in the human frame? Would not this amount to a denial that they are marked by any ſign whatever in the exterior of man? Such are, however, the abſurdities which muſt be digeſted by thoſe who baniſh the ſcience of Phyſionomies as an idle chimera. This mode of reaſoning is properly to invert that order, and deſtroy that happy concatenation of things, in which we diſcern and admire the eternal wiſdom of the all-wiſe Creator.

I cannot repeat it too often: to aſcribe every thing to caſual chance, without rule and without law, is only the reaſoning of madmen, the reverſe found philoſophy, and the extinction of religion: to proſcribe this error, to attack it, and to ſhew its futility wherever it appears, is the buſineſs of the true naturaliſt, of the true philoſopher, and reaſonable divine.

I have already obſerved, that it is not my intention to anticipate the ſubject of my future Lectures; but I feel myſelf under the neceſſity of ſubjoining in this place ſome further remarks upon what I have ſaid before.

In order to demonſtrate a matter in diſpute, it is neceſſary to recur to principles which are inconteſtible. This makes me ſo often tread the ſame ground over and over again, in order to prove what ought to be as ſelf-evident as our very exiſtence. I muſt repeat it here, every man forms his judgment of each object without exception, from its phyſiognomy, its exterior, its viſible ſurface; from theſe outward ſigns, we univerſally and invariably infer the internal qualities of the object, and eſtimate it accordingly. Where is the tradeſman or merchant who forms a judgment of the goods he purchaſes, by any other rule than their general appearance or Phyſiognomy, if a ſtranger be the ſeller of them to him? Is it not by their Phyſionomy, likewiſe, that he forms his judgment, when having purchaſed them, in confidence of his correſpondent's honeſty, he examines them, to find whether they anſwer or not his expectation? Say, has he any other ſigns whereby to judge, than the criterions of their outward Phyſionomy? In value of coin, has he any other rule to guide his judgment? Why does he ſuſpect one guinea, reject a ſecond, weigh a third, and take the fourth without heſitation? Is it not becauſe their outward appearance betrays their quality, or indicates their goodneſs? A ſtranger preſents himſelf to buy or to ſell—what is the firſt object of his attention? the quality of the goods; he looks at them attentively, conſiders them every way—and does not the face of the ſtranger enter conſiderably into the opinion which the tradeſman forms of him? Scarce has this unknown perſon withdrawn, when he declares his opinions; "He has the look of a very honeſt man?" or, "There is ſomething for-

bidding in his appearance;" or elſe, "Something prejudices me in favour of that man." Whether his judgment be well or ill founded, is of little importance here: it ſtill ſerves to ſhew the baſis upon which my reaſoning reſts; that is, that he dares not decide, he judges not definitively, but, at leaſt he forms conjectures, by reaſoning from the exterior to the interior.

The huſbandman, when he viſits his field or his vineyard, on what ſigns does he found his hope? Is it not on the colour, the ſize, the ſituation, the exterior; in ſhort, on the plain apparent Phyſionomy of the growing crop, in bloſſom or ripening? On the ocular examination, the firſt or ſecond glance of his eye, he will pronounce, "That ear is ſickly; that wood is ſound: this will thrive; that will come to nothing." If the vine is the ſubject of his examination, he will obſerve, "There is a branch that will produce few grapes, although it looks ſo promiſing to appearance." Whence the cauſe of this judgment, moſtly juſt? How comes he to reaſon in this manner?—Becauſe he perceives what the Phyſionomiſt diſcovers in a beautiful human face, a fine form but deſtitute of expreſſion, and a total want of energy; and how is this diſcovery to be made, if not by ſome external ſign?

With the phyſician, the Phyſionomy of the patient frequently inſtructs him better than all the verbal information, or obſervations made by nurſes that ſurround the bed. It is aſtoniſhing to think how far ſome phyſicians have carried their ſagacity in this reſpect. I ſhall only quote my friend Zimmerman, among our cotemporaries; and of thoſe who have left the world, the name of Kempf will eaſily recall to mind that wonderful phyſionomical ſkill which ſeldom erred, and which ſaved many from the borders of their laſt habitation.

Obſerve the painter, is not his art founded on the very eſſence of Phyſionomy? I ſhall ſay no more of it: the thing ſpeaks for itſelf, and muſt confound the pretended unbelievers in Phyſiognomy. The traveller, the good Samaritan, friend of humanity, the miſanthrope, the lover, and many others that might be mentioned, act, every one of them, from their feelings, from their phyſiognomical diſcernment, true or falſe, clear or confuſed. This phyſiognomical judgment, and

feeling, excites compaſſion or malignant joy, love or hatred, reſerve or confidence, according to the natural appearances.

It was a groundleſs complaint of him, who wiſhed Nature had placed a window before men's hearts, that their thoughts and ſecrets, and their hidden deſigns might be ſeen. There was, I ſay, no reaſon for that complaint; not only in regard, thoſe are not things which fall under the ſenſes, and that, though the eyes ſaw the very bottom, and all the windings and turnings of the heart, yet could they not obſerve any thing therein, from whence they might derive the leaſt knowledge of it; but Nature, more kind to our other proviſions for this diſcovery, and found out more certain means to do it, than would have been effected by that ſtrange opening imagined by Momus.

Nature has not only beſtowed on man voice and tongue, to be the interpreters of his thoughts; but, out of a certain diſtruſt, conceiving that he might abuſe them, ſhe has contrived to depict in his face, in various conformation of his countenance, a demonſtration to give the other the lye, in caſe they ſhould not prove faithful. She has expoſed his ſoul, on the outſide; ſo that there is no neceſſity of any window to diſcover his motions, inclinations, and habits, ſince they are apparent in his face, and are there written in ſuch viſible and manifeſt characters.

From theſe characters it is my deſign to frame the greateſt and moſt advantageous work, that perhaps was ever undertaken; a work, wherein the nobleſt and moſt neceſſary diſcoveries of knowledge which man can arrive to, are contained; in fine a work, wherein may be found the ſecret and perfection of wiſdom and human prudence.

We form a judgment of all things from their general appearances. We judge of the weather itſelf, from the Phyſionomy of the ſky. We eſtimate, in like manner, every thing we eat and drink. By the ſame ſtandard we judge, at firſt ſight, from the exterior, of the good or bad intrinſic qualities.

What determines our choice, when a baſket of fruit is preſented to us? Why do we fix upon one, and reject another? The exterior is the principal cauſe, and the appearance decides it.

What is univerſal nature, but Phyſionomy? Is not every thing ſurface and contents? body and ſoul? Internal faculty producing external effect? inviſible principle, and viſible end?

If we examine every ſpecies of knowledge which man can poſſibly have acquired, there is none but what is founded upon external ſigns, upon certain characters, upon the relation of viſible effect to inviſible cauſe, of perceptible to imperceptible. The ſcience of Phyſionomy, taken in its moſt enlarged or moſt reſtricted ſenſe, that is the ſoul of all our opinions; the ſpring of our efforts, our actions, our expectations, our fears, and our hopes of every ſenſation, agreeable or diſagreeable, excited by the objects which ſurround us. Phyſionomy is our guide, and the rule of our conduct, from the cradle to the grave; it is ſo in all conditions, has been found ſo among all nations, from Adam to the man who ſhall be tranſlated and charged at the laſt day; it pervades every order of animated beings, from the reptile inſect up to the moſt enlightened philoſopher; and why not up to angels? Perhaps up to Jeſus Chriſt himſelf!

Inſtinct teaches every animal, phyſionomically to know its friend and its enemy: children have affections and averſions, they know not why, merely by a phyſionomical diſcernment. There is not a ſingle perſon in the world, who is not influenced by Phyſionomy; not even the moſt ignorent and barbarous, to whom you could not draw a face, which he would think very lovely, or very odious: not one who does not, leſs or more, conſider, meaſure, compare, and judge, from the phyſionomy, a man whom he ſees for the firſt time, thongh, perhaps, he never heard the term Phyſionomy pronounced; not one, in ſhort, who does not thus form a judgment of every thing that paſſes before his eyes; or, more fully to expreſs myſelf, who does not appreciate their intrinſic value from their exterior.

Even the art of diſſimulation itſelf is founded on Phyſiognomy, thought it is often artfully employed as an objection to it. Why does the hypocritical rogue endeavour to reſemble the man of probity? Is it not becauſe he thinks, that every eye diſcovers the honeſt man, by certain characters which are peculiar and proper to him?

However confuſed and undigeſted may be the ideas of this ſort, in the heads of the moſt ignorant, yet all alike wiſh to wear an exterior ſuited to the buſineſs they are carrying on, from the ſeat of juſtice to the meaneſt occupation. Where is the Judge, be he intelligent or not, who never paid ſome regard, in this ſenſe of the word, to perſonal appearance? Is there any man who can be, who dares to be, who ought to ſuffer himſelf to be, perfectly indifferent about the exterior appearance of the parties who are brought before him for judgment?

What ſovereign will make choice of a miniſter, without paying ſome attention to his exterior; without judging of him, ſecretly, and to a certain degree, from his figure? No officer will inliſt a ſoldier in his corps, without attending in great reſpect to his mien and exterior independent of ſtature. No maſter or miſtreſs of a family will engage a ſervant, unleſs their choice, whether well or ill-directed, be influenced by the exterior, the Phyſiognomy. The accumulation of ſo many inſtances, leaves no room to doubt of the tacit and unanimous acknowledgment which is made by mankind, reſpecting the influence which Phyſiognomy has upon their ſentiments, and their conduct; but I tire of multiplying examples inceſſantly; and it is with reluctance, that, in order to demonſtrate truth to the world, I am neceſſiated to repeat what every child knowns, or might know, if he would.

"He who hath eyes to ſee, let him ſee," but if a man be unable to bear the too near approach of light, becauſe his eyes are weak, ſhould it excite his anger? Can I prevent his burning himſelf, in trying to extinguiſh the candle? Yet ſuch language I am, though unpleaſant to me, obliged to hold, and always repeat myſelf, to convince my readers of what is as obvious as the light of

the ſun on a ſummer's day. But being fully perſuaded, as I am, of what I have already advanced, and of what I have further to offer, I ſpeak with the confidence of a man thoroughly perſuaded of the verity of the art he teaches; and as it becomes the man who feels himſelf armed with irreſiſtible arguments to convince every attentive, unprejudiced mind, every ſincere lover of the truth. Beſides, it is of the utmoſt importance to lower the pretenſions of certain literary deſpots, and to compel them to employ a little more modeſty and moderation in pronouncing their deciſions.

It is a ſettled point, then, not becauſe I affirm it, but becauſe the things evident, becauſe it would be equally true had I never ſaid or wrote about it: thus it is a ſettled point, that the Phyſiognomy of bodies is the daily guide of every man, whether he knows it, acknowledges it or not—that every man, to uſe the words of Sulzer, let him doubt, or believe it, as he will, is leſs or more ſkilled in Phyſiognomy—that there exiſts not a ſingle living creature, that does not deduce conſequences, after the manner and power of its intellects, from the exterior to the interior and forms a judgment, from what ſtrikes the ſenſes, of objects that are inacceſſible to ſenſe.

This tacit and general acknowledgment, that the exterior, the viſible, the ſurface of objects, indicates their interior, their properties; that every external ſigh is an expreſſion of internal qualities; this conceſſion, I pronounce, appears to me deciſive, and of the laſt importance, and particularly with reſpect to the human Phyſiognomy.

Here, again, I muſt repeat it, if every kind of fruit have a Phyſiognomy proper to itſelf, ſhall the viſible lord of the earth have none? Can the ſimpleſt and moſt inanimate of beings poſſeſs an external characteriſtic, which diſtinguiſhes it from every other creature, even thoſe of its own order, and the moſt beautiful, the moſt perfect, moſt ſublime, moſt compounded, and the moſt animated of beings, alone exhibit no character at all? Whatever, therefore, may be advanced by the moſt learned academician, or

the moſt ignorant clown, againſt the truth of thehuman Phyſiognomy, and the confidence due to it :—in ſpite of the contemptuous ſneer of ſelf-ſufficient Philoſophy, of the diſregard of a ſolitary Piety, and the inſulting glance with arrogant Pride may let fall on him who profeſſes to believe in the characteriſtic expreſſion of the human body, it is, nevertheleſs, certain, that man, conſidered ſtill in this point of view, is, of all objects the moſt important, the moſt worthy of cloſe and progreſſive obſervation, and that in general, there cannot be more intereſting employment, than to unfold to the eyes of man, the beauty and perfections of human nature.

LECTURE. II.

BEFORE I proceed to demonſtrate that Phyſiognomy is really a ſcience, founded in reaſon and nature, and endeavour to make the reader ſenſible of its great utillity; before I lead his attention to human nature in general; it ſeems neceſſary to point out ſome of the reaſon which had occaſioned the general prejudice againſt Phyſiognomy, againſt that branch of it, eſpecially, which I call moral and intellectual, and to examine what may have given riſe to the contempt and hatred which excites, and the ſarcaſms to which it is expoſed.

That this is the treatment which it experiences now, and has done ever ſince the firſt opinion of it was hazarded in the world, is manifeſt. The greateſt numbers of thoſe who ſpeak on the ſubject publicly, declare themſelves againſt the ſcience, and turn it into ridicule, though their conduct evidently proves they ſecretly believe it, at leaſt to a certain degree: ſome there are, however, who condemn it upon principle. It is, perhaps, impoſſible to dive into all the various reaſons of ſuch condemnation; and, if it were poſſible, who poſſeſſes courage ſufficient to drag forth theſe ſecrets from the depth of the human, heart, and expoſe them in all the brightneſs of day?

It is however, as eaſy as it is eſſential, to produce ſeveral of the reaſons which account for the univerſality, the vehemence, and the implacability, of that ſpecious contempt and hatred, againſt which this ſcience has to ſtruggle.

Some abſurdities have been advanced reſpecting the ſcience of Phyſiognomy, it is true. This beautiful and intereſting ſcience

has been disfigured; it has been made the vehicle of a nonsensical and contemptible system of quackery; it has been too often confounded with Chiromancy, and Metoposcopy, or the pretended art of reading a man's destiny in the lines of hands and face. From Aristotle downwards, the most insipid and ridiculous treatises, offensive to common sense and taste, have been written on the subject: and the greatest misfortune, was, there was no good book, in favour of Physiognomy, to oppose to this trash. Where is the enlighted man, the man of taste and genius, who has applied to the examination of this curious science with the energy and impartiality, the love of truth it deserves, and which, fallacious or not, it seems always to merit, were it for no other reason, than that it has canvassed by forty or fifty authors of different nations? How weak, and how timid, is the voice of the few discerning and distinguished writers, who have ventured to bear their testimony to the truth and dignity of this sublime and useful science!

Where shall we find the man possessed of sufficient courage, elevated above the vulgar prejudice of his age, with sufficient firmness, sufficiently accustomed to think for himself, to venerate as sacred, what the profanation of ignorant zealots, in superstitious times, has covered with ridicule? Is not this the usual course of human affairs? We begin with enlarging our objects beyond the bounds of propriety; we become enthusiastically fond of it; the very name of it carries a charm; and we give ourselves up to a kind of Idolatry; then ardour cools as fast as our passion heated, and we descend rapidly to neglect, as we rose to esteem: we had set out with bestowing rapturous and extravagent commendation; and when the tide is turned, without any good reason, excessively depreciate, what we had too highly extolled.

The disgusting manner in which the science has been treated, has naturally brought a disgrace upon the science itself. But to this objection even religion has been subject; for is there a single truth, or any religious doctrine whatever, which has not undergone the same fate? The best of causes may be ruined, or labour under great disadvantage, at least for a time, by being improperly treated, or indifferently supported. Thousands have revolted from

religion, becauſe they have found it defended by weak arguments and the beautiful truths of it were placed in wrong light.

If religion has received wounds through the ſides of its weak, but over-zealous profeſſors, is it wonderful Phyſiognomy ſhould ſhare the ſame fate? Some have declared againſt the ſcience, from real goodneſs of heart, and from the moſt upright intentions. They imagine, and perhaps not altogether without reaſon, that moſt men would employ it to the diſadvantage of others. Their goodneſs of heart, but weakneſs of head, make them forſee that many haſty and unjuſt deciſions may be pronounced by ignorant and deſigning men; that culumny, that attacks even the moſt ſacred things, though unable to produce facts, might avail itſelf of the ſcience, and draw concluſions therefrom, to bring the intentions of the profeſſor under ſuſpicion. Generous and liberal minds, for whoſe ſake Phyſiognomy deſerves to be a true ſcience, ſince the luſtre of their character muſt impart a new lighr upon it —thoſe noble ſouls, we find, imagine themſelves obliged to combat the ſcience, not from an apprehenſion that it can injure themſelves, but becauſe to many others, whoſe characters they ſuppoſe to be better than what they appear by their countenance, would manifeſtly ſuffer, were the expreſſion of the Phyſionomy to become the object of a real ſcientific ſtudy, and capable of being reduced to fixed and determined principles.

It is equally certain, that many reject Phyſiognomy from weakneſs of mind. Few have reflected, or are capable of reflection; and the few even of thoſe who muſt be allowed, in ſome meaſure to poſſeſs a diſcerning ſpirit of obſervation, are in a condition ſufficiently to fix and to eſtabliſh their obſervations. Faſhionable prejudices are like the ſtream, and few have a conſtancy of mind or a courage or ambition, to purſue a new tract. Moſt think that ſingularity of thought indicates a troubleſome temper, or a too idle to ſingalize themſelves by going againſt the current. Indolence blunts the power, and prevents the exertions of the human mind; idleneſs is here the formidable magic whoſe ſomniferous effect are ſo extenſively felt. What averſion to the moſt excellent and uſeful ſciences, is inſpired by the eternal enemy to all improvements.

Among the number of adverſaries to this important ſcience, there may be, and I believe there are, many, who are ſuch purely out of modeſty. Their phyſiognomical appearance has been commended; but their humility will not permit them to aſſume to themſelves the credit the public gives them for ſo many virtues of which their faces are reputed to be the index. Their own ſecret and humiliating reflections reduce them far below the mark fixed by the public opinion; and from this they infer, that there is no foundation in this ſcience, but that the whole is replete with frivolous and deceitful conjectures.

Another ſad reflection is but, alas, too true! That many oppoſe this ſcience, from the dread of its light. And here I hope what I have already ſaid will procure me credit for whatever elſe I may further advance upon this head; but I muſt declare I cannot conſider all the enemies of phyſiognomy to be bad people. I have heard the moſt ſenſible perſons, and of the firſt reputation for character, declaim loudly againſt it. But I ſolemnly maintain, that almoſt every bad man is its adverſary; and, ſuppoſing an indifferent character ſhould think fit to become a champion for it, he has undoubtedly his private reaſons, which may be eaſily gueſſed. While, in anſwer to the queſtion, Why ſhould the greateſt part of the vicious openly declare againſt it? It is, becauſe they ſecretly believe it; and from an inward conviction that their phyſiognomy is not what it ſhould be, were they worthy characters, violently decry a ſcience which they well know tends to decypher the dark intricacies of their hearts, and betray to the world the ſymptoms of their premeditating machinations.

Thus, they have an obvious intereſt in decrying the ſcience as chimerical, and in attempting to render it an object of contempt. The more directly a witneſs gives evidence againſt us, and the more unexceptionable his teſtimony appears, the more we fear him; and it is in ſuch caſe that a man employs all the ſkill and addreſs he is maſter of, to diſcover ſomething about that witneſs which he can turn to ridicule.

The Miſer, who tries by all poſſible means to gratify his ruling paſſion, but who at the ſame time uſes every art to conceal it, has he not an obvious intereſt in decrying a ſcience, which, by unveil-

ing his real character, expoſes him to the world in all his nakedneſs? Does not this proceeding ariſe from a ſecret conviction that Phyſiognomy is not ſo chimerical as he wiſhes it ſhould be thought? If the Miſer has no characteriſtic ſigns which betray his character, what makes him uneaſy when thoſe ſigns are mentioned? The more it concerns the man, who does not yet ſtand confeſſed the ſlave of a vile paſſion which uſurps his boſom in private, the more, I aſſert, it behoves him to hide from every eye his concealed vice; the more objections will he have to produce againſt the truth of Phyſiognomy, from his belief in its unerring certainty.

The intereſt, therefore, which the vicious take againſt this ſcience, is to me the moſt convincing proof, that in their hearts they believe it. They diſcern the truth of it in others, and tremble to think of affording a proof of its reality in their turn.

Nothing can be more probable than this, becauſe I am ſatisfied, by evidence which I cannot doubt, that the ſame perſons who affect to make a jeſt of it in public, are ever the moſt eager to read or to hear phyſiognomical deciſions; and I boldly appeal to every reader who is prejudiced againſt this ſcience, or who only pretends to be ſo, and aſk him, whether he has not a ſecret deſire, that a phyſiognomical obſerver, to whom he was not perſonally known, and who had never ſeen him before, but his portrait, ſhould make a commentary upon his phyſionomy? I ſhould be tempted to aſk thoſe likewiſe, who treat my reſearches as fanciful, if they will be leſs diſpoſed to read my Phyſiognomical Eſſays on that account? I know it; yes, I predict it, without the gift of prophecy.—Ye zealous and intereſted antagoniſts of Phyſiognomy, you will read my book, you will ſtudy it, and you will be frequently of my opinion. You will often diſcover with ſatisfaction, in theſe pieces, obſervations which you have made before without expreſſing them in words—and nevertheleſs you ſtill pretend to refute me in public. In the retirement of your cloſet, I ſhall ſometimes obtain from you a ſmile of approbation; yet the next moment you will affect to laugh at the truth of which you have felt the force.

Such is the weakneſs of the human character, that the vileſt principles betray it into the moſt abſurd errors.——You will henceforth

forth make more frequent obſervations, and you will thereby be enabled to proceed with a bolder and firmer pace; but you will not be leſs inclined to turn all theſe obſervations into ridicule; for it is, beſides, the philoſophic ton of the age we live in, for men to make merry with thoſe truths, however ſacred, which they inwardly believe, and from which they cannot withhold their conſent *.

Let us next ſpend a few moments in reflecting on the indifference with which Phyſiognomy is treated; for, to ſpeak more correctly, it has to combat indifference, rather than contempt or hatred.

Happily for the generality of the world, few are born with a ſpirit of obſervation. Providence has wiſely beſtowed on every individual a particular inſtinct, which prompts and directs its actions in a certain manner, and which ſerves as a guide through the paths of life. This directing principle likewiſe combines, leſs or more, the variety of knowledge which we acquire, in ſome meaſure, without perceiving it. Every individual has a ſphere of action peculiar to himſelf; every one his particular meaſure of enjoyment and ſuffering; and as it is only by many reiterated experiments that he diſcovers what is analogous to him, the love or hatred which certain objects inſpire is gradually rooted and confirmed without even any exertions of voluntary will. In this manner he ſatisfies his wants, he perceives clearly the relation which different objects have to himſelf, and is little concerned about that which they have to each other. He feels that ſuch and ſuch objects act upon him in a particular manner; but he is too indolent, and never thinks of inquiring why they thus act; he rather chooſes to be governed by caſual circumſtances; and whatever apparent eagerneſs he may ſhew to inveſtigate the eſſence of things, and the cauſes of effects, this knowledge is ſeldom conſidered as a real want. How many, even of thoſe who pretend to obſerve and think for themſelves, are ſatisfied with mere common-place and equivocal appearances!

Thus a man eats, drinks, and digeſts, without thinking of his ſtomach; he ſees, learns, acts, and combines the experiments which he makes, without giving himſelf the trouble to conſider the proper

* From here to the end of this Lecture is added by an unknown hand.

conſciouſneſs of his actions. Thus alſo, the features, either of ſtrangers or friends, produce an effect upon him; he feels whether he ought to approach or to retire; or rather he is inſtinctively attracted or repelled, without waiting for, enquiring, or caring to elucidate the matter.

There is likewiſe another claſs of mankind, who ſhew a profound reſpect for Phyſiognomy, conſidered as a myſterious ſcience. They love to hear and diſcourſe with an able phyſiognomiſt, as they would with a dexterous juggler or conjuror; and though the infallibility of the phyſiognomiſt may ſtill be called in queſtion, how few are there who would not willingly give a trifle to have their FORTUNES TOLD BY THIS SPECIES OF MORAL CONJURATION!

But let us leave our adverſaries in poſſeſſion of their hatred, or indifference; let them endeavour to injure us, each in his own way; there are others in abundance who will prize this work, and beſtow on it the eſteem which it merits. I know it would be a very raſh attempt, to aim at fixing the attention of all mankind on the ſame object, were that point humanity itſelf: but he who takes an intereſt in every thing that concerns human nature; who diſdains to ſhroud himſelf up in cold reſerve, and ſcorns the pitiful gratification of building his own importance on the contempt he bears to others; this man will rejoice to trace here his own opinions, and to find his feelings verified, and ſometimes expreſſed in words.

AUTHO-

AUTHORITIES

FROM WHENCE THE POSITIONS IN THESE LECTURES ARE TAKEN;

OR,

FUNDAMENTAL TRUTHS,

BY VARIOUS AUTHORS,

UPON THE

SUBJECT OF PHYSIOGNOMIES AND PHYSIONOMY.

THE human mind is governed by authority. The ſanction of a name has more weight with the multitude than reaſon; even in things which belong to the province of the underſtanding, example carries the greateſt ſway. To awake therefore the attention of my leſs-informed readers, and to furniſh at the ſame time the more enlightened with popular arguments, calculated to perſuade weak minds, I ſhall in the following pages produce ſome authorities, more or leſs important, of wiſe and learned men; in whoſe company I am under no apprehenſion of expoſing myſelf to the ridiculous obſervations of *ſome perſons*, more inclined to laugh than to think. Theſe authorities are neither numerous nor complete, but it will appear that they are not deſtitute of ſolid principles; and by one claſs of my readers they will be found as important as unexpected.—It was thought moſt prudent to arrange them in the following order, rather than diſturb the thread of the diſcourſe by diverting the attention from the ſubject, by directing it to another part of the page.

I. The

I.

Solomon.

" A naughty, a wicked man, walketh with a froward mouth : " he winketh with his eyes ; he ſpeaketh with his feet ; he teacheth " with his fingers." Prov. vi. 12, 13.

" He cloſes his eyes to deviſe falſe motions ; and moving his lips " bringeth evil to paſs." Prov. 16. 30.

" Wiſdom is before him * that hath underſtanding ; but the eyes " of the fool are at all quarters of the earth." Prov. xvii. 24.

" An high look and a proud heart." Prov. xx. 4.

" A wicked man hardeneth his face ; but as for the upright, he " directeth his way." Prov. xxi. 29.

" There is a generation upon the earth, Oh, how lofty are their " eyes ! and their eye-lids are lifted up." Prov. xxx. 13.

II.

Jesus the son of Sirach.

" The heart of a man changeth his countenance, whether it be " for good or evil. A cheerful countenance is a token of a heart that " is proſperous." Eccleſ. xiii. 25, 26.

" A man is known by his look, and a wiſe man by the air of his " countenance."

" There is a wicked man that hangeth down his head ſadly, " caſting down his countenance, and making as if he heard not ; a " man's attire, and loud exceſſive laughter, and gait, ſhew to the " obſerver what he is." Eccleſ. xix. 26, 27, 29, 30.

" The wickedneſs of a woman changeth her face." Eccleſ. xxv. 17.

* Appears on his face.—Tranſlator.

III. Galen.

III.

GALEN.

" Nature has conſtituted the bodily organs, with an exact ſuitable-
" neſs to the qualities of the mind."

IV.

PLINY.

" The forehead of a man is the index of ſorrow; cheerfulneſs, clemency, and ſeverity are read therein."

V.

CICERO.

" Nature has beſtowed on man a bodily figure completely adapt-
" ed to his mind. The face of every other animal ſhe has bended
" downward toward the ground, from whence its nouriſhment is
" drawn; while to man alone is given a form erect, a face turned
" upwards to his kindred heaven, to thoſe divine abodes which are
" his native ſeat: ſhe has, beſides, ſo exquiſitely modelled the
" human features, that they are capable of expreſſing the moſt ſe-
" cret emotions of the ſoul; the penetrating glances of the eye in-
" dicate the correſponding internal affections of the mind within;
" and that which is emphatically called the Countenance, with an
" energy communicated to no animal but man, and this happily an-
" nounces his moral character."—The Greeks well underſtood this relation, but have no word in their language to expreſs it. " I omit
" the powers of expreſſion and communication reſident in the other
" parts of the body, as the modulation of the voice, the faculty of
" ſpeech, &c." Cicero, De Legibus, I. 9.

VI.

MICHAEL MONTAGUE.

" Nothing carries with it a greater appearance of probability than
" the conformity and relation of body and mind. It is not credible
" that

" that they can be diſcordant, unleſs ſome accident ſhould have " interrupted the natural courſe of things. I cannot too often re- " peat it, in what eſtimation I hold beauty, that quality ſo power- " ful and beneficial, not only to the human race who are deſtined " to aſſiſt each other, but alſo to the brute creation; I conſider it " as only one ſtep below divine goodneſs." Book iii. c. 12.

VII.

Sir Francis Bacon, Lord Verulam.

" An inquiry into the knowledge which may be attained reſpect- " ing Mind, from bodily conformation, or reſpecting Body, from " the accidents of the Mind, has been productive of two arts, both " of them explanatory of human nature: the one illuſtrated by the " reſearches of Ariſtotle, the other by thoſe of Hippocrates. And " although in modern times theſe arts may have been polluted by a " mixture of ſuperſtitious and fanciful ingredients, yet when pu- " rified and reduced to their firſt principles, they have a ſolid foun- " dation in nature, and are uſeful in the intercourſe of life. The " firſt is Phyſiognomy, which diſcovers the propenſities of the " mind in the lineaments of the body; the other is the interpre- " tation of natural dreams, which infers the ſtate and diſpoſition " of the body from the agitation of the mind."

De Augment. Scient.—Tranſlated by Shaw.

VIII.

Doctor Saunders.

" It is a wonder, if poſſible beyond a wonder, to conſider ſo " many faces that are in the world, and yet we never meet with " two exactly alike, but ſome difference is diſcernable; from whence " ariſes ſuch great difficulty in judging the qualities and diſpoſitions " of the perſons: the complication in the compoſitions of the hu- " mours, are ſo various, that he who will be curious therein, cannot " ſafely pronounce judgment without an exceeding hard ſtudy upon " various objects and ſituations."

Secrets of Phyſiognomy diſcloſed. 12mo. 1669.

IX. Dry-

IX.

DRYDEN.

" The King aroſe with awful grace;
" Deep thought was in his breaſt, and counſel in his face."
Pal. and Arc.

" Big was he made, and tall; his port was fierce;
" Erect his countenance: manly majeſty
" Sate in his front, and darted from his eyes,
" Commanding all he viewed." Œdipus.

" His awful preſence did the crowd ſurpriſe,
" Nor durſt the raſh ſpectators meet his eyes;
" Eyes that confeſs'd him born to kingly ſway,
" So fierce, they flaſh'd intolerable day." Pal. and Arc.

" That gloomy outſide, like a ruſty cheſt,
" Contains the ſhining treaſure of a ſoul
" Reſolv'd and brave." Don. Sebaſt.

" He looks ſecure of death: ſuperior greatneſs;
" Like Jove, when he made fate, and ſaid, Thou art
" The ſlave of my creation." Ibid.

" He looks, as man were made, with face erect,
" That ſcorns his brittle corpſe, and ſeems aſham'd
" He's not all ſpirit: his eyes with a dumb pride,
" Accuſing Fortune, that he fell not warm:
" Yet now diſdains to live." Ibid.

" —— By his warlike port,
" His fierce demeanor, and erected love,
" He's of no vulgar note." All for Love.

" —— Methinks you breathe
" Another ſoul; your looks are more divine;
" You ſpeak a hero, and you move a god." Ibid.

X.

MILTON.

"—— Deep on his front engraven
"Deliberation ſate, and public care;
"And princely counſel in his face yet ſhone."

——

"Care ſate on his faded cheeks; but under brows
"Of dauntleſs courage, and conſid'rate pride,
"Waiting revenge. Cruel his eye, but caſt
"Signs of remorſe and paſſion."

——

"—— His grave rebuke,
"Severe in youthful beauty, added grace
"Invincible."

XI.

VIRGIL.

"The Trojan chief appear'd in open ſight,
"Auguſt in viſage, and ſerenely bright:
"His mother-goddeſs, with her hand divine,
"Had form'd his curling locks, and made his temples ſhine;
"Had giv'n his rolling eyes a ſparkling grace,
"And breath'd a youthful vigor on his face,
"Like poliſh'd iv'ry, beauteous to behold,
"Or Parian marble, when enchas'd in gold."

——

"Amid the preſs appears the beauteous boy;
"His lovely face unarm'd; his head was bare;
"In ringlets, o'er his ſhoulders, hung his hair;
"His forehead circled with a diadem——
"Diſtinguiſh'd from the crow'd, he ſhines a gem
"Enchas'd in gold; or poliſh'd iv'ry, ſet,
"Amidſt the meaner foil of ſable jet." Dryden's Tranſl.

XII.

XII.

COWLEY.

" —— Through his youthful face
" Wrath checks the beauty, and ſheds manly grace;
" Both in his looks ſo join'd that they might move
" Fear ev'n in friends, and from an enemy love."

XIII.

CONGREVE.

" What's he, who, with contracted brow,
" And ſullen port, glooms downwards with his eyes;
" At once regardleſs of his chains or liberty?
" He ſhuns my kindneſs;
" And with a haughty mien, and ſtern civility,
" Dumbly declines all offices: if he ſpeak,
" 'Tis ſcarce above a word: as he were born
" Alone to do, and did diſdain to talk,
" At leaſt to talk where he muſt not command."

Mourning Bride.

XIV.

SULTZER.

" It is a moſt certain fact, a truth to which little attention is " paid, that of all the objects which charm the eye, there is none " more intereſting than man, in whatever point of view he is " contemplated. The moſt wonderful, curious, the grandeſt, " and the moſt inconceivable operation of nature, is the model- " ling a formleſs maſs of rough matter in ſuch a plaſtic manner " as to receive and exhibit the impreſſion at once of beauty and " of life; of thought, of ſentiment and moral character. If we " are not ſuſceptible of admiration at the ſight of man, it is " merely the effect of habit, which renders the moſt wonderful " and ſurpriſing object familiar.

" Hence it is that the human form, even the expreſſion of " the face, excites not the attention of the vulgar. But the man " who riſes above the vulgar prejudices of popular cuſtom, and

" obſerves with diſcernment and reflection what paſſes before
" him, will find in Phyſiognomy a remarkable and important
" object of inveſtigation. Though, to the generality, Phyſi-
" ognomy, or the ſcience of diſcovering the character of man by
" his form, face, and figure, may appear a very frivolous ſort
" of ſtudy, it is nevertheleſs abſolutely certain, that every per-
" ſon who poſſeſſes ſenſibility, and employs attention aright
" in the purſuit of Phyſiognomical knowledge, or at leaſt to a
" certain degree, will diſcover, beyond the poſſibility of miſtake;
" in the very Phyſiognomy and deportment of a man, what at
" that inſtant is actually paſſing in the mind. We frequently
" hear perſons affirm, under the fulleſt ſenſe and perſuaſion of
" being right, that a man is gay, or grave, though he is thought-
" ful, or giddy, happy, or uneaſy, out of temper, or merry,
" and the like: and I think it would be a juſt matter of ſurpriſe
" if any one ſhould take upon him to contradict ſuch obſerva-
" tions which happen every where, and every day upon every
" occaſion. It is alſo undoubtedly true, and from this obvious
" matter then, that it is poſſible to diſcover in a man's figure,
" eſpecially in the appearance of his face, SOMETHING of what
" is paſſing in the internal cabinet of his mind, or inmoſt ſoul.
" In other words, it may be ſaid, that we ſee the ſoul in the
" body, or, to vary the expreſſion, the body is the image of the
" ſoul, and the ſoul itſelf becomes viſible and tangible to occu-
" lar manifeſtation."

General Hiſtory of the Fine Arts, Part. ii. Article, Portrait.

XV.

LEIBNITZ.

" Were men at more ſerious pains, attentively to obſerve the
" external motions which accompany the paſſions, it would be
" no eaſy matter to diſſemble them.—The difficulty would be
" greater; and with reſpect to ſhame, it merits conſideration,
" that modeſt perſons ſometimes feel emotions ſimilar to thoſe
" excited by ſhame, when they are only witneſſes of an indecent
" action, or hear indelicate diſcourſes."

New Eſſays on Human Underſtanding, Book ii. Chap. 20.

XVI.

XVI.

ERNEST.

"——From this, alſo, the exact correſpondence of body and "mind; for the natural conformation and habit of body are "uſually found conformable to the diſpoſitions and propenſities "of the mind, to ſuch a degree, that from the ſpeech, the gait, "air and complexion, a perſon of diſcernment will form a to-"lerably right judgment of the mental powers. Rapid move-"ments of body and ſharp looks are generally connected with "mental impetuoſity; as likewiſe, on the contrary, ſlowneſs "of ſpeech, and a deliberate pace, are the uſual concomitants "of dulneſs of underſtanding, and a phlegmatic temperament: "not to mention the ſkill which ſome perſons poſſeſs of tracing "the nature and diſpoſition of the mind in the lineaments of "the face, and the conformation of the whole head, in which "they are confirmed by the reſult of their own uniform expe-"rience, as well as that of others.

"For though the minds of certain perſons may not ſuffici-"ently correſpond to the form of the countenance, it muſt not "therefore be denied, that the diſpoſition naturally is, what the "looks indicate; ſince, by attention, ſtudy, and practice, the "natural inclinations and propenſities may be ſo checked, re-"ſtrained, and altered, and the natural faults of the temper ſo "corrected, as to leave ſcarcely any trace of their exiſtence. "Socrates is a ſtriking inſtance of this aſſertion."

Init. Solid. Doctrina, page 170.

XVII.

WOLF.

"By obſervation we find and know that nothing paſſes in the "ſoul without producing a perceptible change in the body; eſ-"pecially, in the caſe when deſires ariſe; then no determination "is formed, without the inſtant appearance of a correſponding "bodily motion. Now as all the modifications of body conſiſt "in the manner of its compoſition and union; its ſtructure, and "of conſequence its external form, and that of its members, muſt "be in uniſon with the eſſence of its internal and motive prin-

"ciple

"ciple the ſoul. Thus we ſee, difference of characters ſhews "itſelf in difference of bodies; that is to ſay, the body poſſeſſes "in itſelf ſomething in its form taken and conſid red together, "and in that of its parts, from which the natural diſpoſition "of the ſoul may be inferred and conſiderably und rſtood."

"I ſay the natural diſpoſitions, for we are not now enquiring "into thoſe wh ch are acquired by education, or the reſult of "careful conſideration, produced by imitation, or by living in "ſociety. The art of diſcovering the interior of man by his "exterior, which goes by the appellation of Phyſiognomy, "has therefore a real and demonſtrable foundation. I do not "mean at preſent to enquire, whether the inveſtigation of this "connection between ſoul and body has hitherto been attended "with the much boaſted and wiſhed for ſucceſs, or not. By "what I ſay, in this place, of the form of the body and of its "members, I mean to infer all that can be diſtinctly perceived "of it, as the figure in general, the ſituation of the parts, and "their relative proportions one to the other.

"Experience convinces us of this truth every hour; for as I "have already obſerved, that education, living in ſociety, imi-"tation, and certain habitual exerciſes, conquer in time and "change the natural propenſities with which we are all born; "the conſtitution of the body therefore only indicates the pri-"mitive inclinations of man. We diſcover in it, to what he "is naturally inclined, but not what he will do, after reaſon "or habit ſhall have triumphed over his natural inclinations. "It is likewiſe true, that no change can take place in the ſoul "unaccompanied by a correſponding movement of body. Yet, "as we find that the natural deſires and propenſities are conti-"nually revolting againſt reaſon and habit, and as we obſerve "that when theſe inclinations are good, they reſiſt evil habits "and correct manners, it may, I think, henee be fairly inferred, "that the changes which the body has undergone cannot have "entirely deſtroyed the original conformation of the members "and parts which are particularly adapted to the natural in-"clinations. Indeed the ſubject is very delicate, and I am

"ſtrongly

"ſtrongly of opinion, that Phyſiognomy requires more acute "penetration and intelligence, than ever was poſſeſſed by thoſe "who have had the temerity of making the attempt to digeſt "and reduce into ſyſtematical form the judgment of intellectual "faculties. The lineaments of the face ſerve to form its ex-"preſſion, and that expreſſion is true, whenever a man is ex-"empted from conſtraint: theſe expreſſions of the countenance "then indicate the natural inclinations when they are con-"ſidered in their true poſition."

XVIII.

SCHRODDER.

"It might be ſaid, that all this diſcourſe does indeed de-"monſtrate the appearance of the paſſions more remarkably in "the face, than any where elſe, but that the ſame thing is not "to be concluded as to the inclinations, and that all this alter-"ation, and all theſe motions, which are conſequent to the "agitation of the ſoul, are only tranſient ſigns, incapable of de-"noting permanent diſpoſitions; ſuch as are thoſe of the in-"clinations and habits. But I conceive it no inconſiderable "advancement to have ſhewn, that the characters of the paſ-"ſions are principally apparent in the face, ſince that, accord-"ing to the rule of conformity, thoſe who naturally have the "ſame air, which the paſſion cauſes, may be truly ſaid to be "inclined to the ſame paſſion.

"However it may happen, if the temperament, the confor-"mation of the parts, and the motive virtue are the cauſes of "permanent ſigns, it is conſequently certain, that there are "not any parts, wherein the formative virtue acts more effica-"ciouſly, than it does in the head, by reaſon of the excellency "of its operations and its organs; no parts, wherein the tem-"perament can be more eaſily diſcovered, by reaſon of the "particular conſtitution which the ſkin is of; in ſhort, no "parts,

" parts, wherein the motive virtue is ſtronger, and more free in " its motions, ſince there it is found in its proper ſeat and vigor.

" To theſe reaſons may be added, that the great variety of " the organ, which are in the head, ſupplies obſervation with " a greater number of ſigns, than any other part whatſoever, " and that audacity and fear taken away, as likewiſe ſome " others which have dependence on them, there is not any " paſſion that leaves its marks on the parts, whereby the heart " is encompaſſed ſo viſibly. So that without any farther diffi- " culty, we may allow the head the pre-eminence, as to what " concerns the ſigns obſervable in Phyſiognomy."

Scient. Cognoſ. Hom. in Soc. page 338.

XIX.

HALLER.

" It is the will of God, the great Author of ſociety, that the " affections of the mind ſhould expreſs themſelves by the voice, " the geſtures, but more eſpecially by the countenance; and " that man ſhould thus manifeſtly communicate to man his " love, his reſentment, and the other emotions of his ſoul, by " a living and active language, perfectly infallible, and uni- " verſally underſtood. Nor is this ſpecies of language wholly " denied even to the brute creation. They too, by external " ſigns, expreſs the love of kind ſociality, kindred affection, " rage, joy, grief, fear, and all the more violent emotions. This " language is common to all birds and quadrupeds; and by " means of it they underſtand man, and even one another, and " are alſo underſtood by man. A dog eaſily diſcovers whether " you are angry with him, by the face, and tone of the voice: the " rage of a bull is notified to man by his bellowing: the roaring " of a lion makes all the foreſt tremble. I ſhall not dwell upon " ſound, though it is undeniably certain that every affection " has a tone peculiar to itſelf. But the characters of paſſion

" reſide

" reſide principally in the face, and are ſo legible there that painters, " even by a profile, can actually expreſs every emotion of the mind, " as it riſes in the countenance. The conſideration of this is cu- " rious, and I ſhall attempt to give its outline.

" Love and admiration are expreſſed by the drawing up and " expanſion of the forehead; while the eyes and eye-lids are at the " ſame time elevated. This effect, it is obſerved, is produced by " the *occipital* muſcle, and the *rectus ſuperior* of the eye, together " with the *elevator* of the eye-lid.

" Curioſity, the admiration of an orator in the act of declaim- " ing, opens the mouth that the ſonorous air may be admitted to " the Euſtachian tube.

" Joy and Laughter are obſerved almoſt to cloſe the eyes, the " angles of the mouth are drawn upwards, the noſtrils are corru- " gated, the mouth is diſtended by the *buccinatores* and *riſory* muſcles. " In many perſons a dimple is produced in the cheek, I think not " altogether ungracefully, among the ſwelling *faſciculi* of the " *Zygomatic* muſcles.

" In weeping, and under every affection of ſorrow, the under lip " drops, the face ſeems lengthened, the angles of the lips are ſepa- " rated by the *triangular* muſcles, the eyes are ſhut, and the pupil " ſeems to retire under the upper eye-lid.

" Anger and Hatred elevate the under-lip above the upper; the " forehead is drawn downward and contracted into wrinkles.

" Contempt diſtorts the countenance: one eye is almoſt ſhut, " the other bent downwards.

" In Terror the muſcles violently open the mouth and eyes, and " the hands are lifted up.

" This is the true riſe and origin of the Science of Phyſiognomy.

" It is no recent diſcovery that almoſt all the predominant affec-
" tions may be diſcerned by inſpecting the countenance; as, whe-
" ther a man be cheerful and jocular; or melancholy and ſevere,
" proud, mild, and good natured; envious, innocent, chaſte, hum-
" ble; in a word, you may diſtinguiſh almoſt all the ſettled affec-
" tions, with the vices or virtues which ſpring from them, by ma-
" nifeſt ſigns in the face, and the conformation of the whole body.

" The reaſon of all this is, the muſcles which are characteriſtic of
" any particular affection, act more frequently in the man who is
" under the influence of that affection; thus we find, the muſcles
" which characteriſe anger muſt of courſe be more frequently con-
" traſted in a choleric man. Hence, by repeated uſe, thoſe muſcles
" acquire ſtrength that way, and exert themſelves more powerful-
" ly in that conſtitution than thoſe which are more quieſcent, and
" not ſo often called into action; and hence alſo, even after the
" mental affection has ſubſided, ſome traces of the predominant
" character remain impreſſed on the face."

Elementa Phyſiologiæ, Vol. i. p. 590—91.

XX.

GELLERT.

" The air of the face conſtitutes an eſſential part of decency.
" What is moſt pleaſing or diſguſting in the appearance of any per-
" ſon, is the character of the mind, expreſſed and delineated by na-
" ture on the face and in the eyes. A ſoul gentle, complacent and
" reſpectable, without pride and remorſe, overflowing with bene-
" volence and humanity, a mind ſuperior to ſenſe and paſſion, is
" eaſily diſcernable in the phyſiognomy, and the whole action of the
" body. A modeſt, graceful, enchanting air, is the uſual expreſſion
" of it; it is the ſoul which imprints on the forehead a character of
" nobility and majeſty, and infuſes into the eyes that of candor and
" cordiality: from it are derived the mildneſs and affability which
" are ſpread over the whole phyſiognomy: the gravity which ſits on

" the

" the forehead tempered with ſerenity; that affecting ſympathetic " look which accompanies ingenuous modeſty: in ſhort, the moſt " beautiful expreſſion and the fineſt colouring of the face reſult only " from a ſound underſtanding and a good heart. But I am well " aware I ſhall be told, the phyſiognomy is deceitful. Yes, it is poſ- " ſible to counterfeit; but then the apparent conſtraint generally " betrays the impoſture; and it is eaſy to diſtinguiſh a natural from " an aſſumed air, as a thought that is juſt from one that is only " brilliant. Paint, however dexterouſly ſpread, is never the ſkin it- " ſelf. I am not in the leaſt ſtaggered even by the objection, that a " fair outſide may cover a corrupted heart. I ſhould rather con- " clude from it, that ſuch perſons had been naturally diſpoſed to " virtue, of which phyſiognomy ſtill bears the traces. If it is true " that a mind replete with mildneſs and ſerenity is frequently veiled " by a ſad and gloomy exterior; and that a haughty and boiſterous " look ſometimes diſguiſes an amiable character; this diſſonance " may ariſe from having contracted bad habits, or from the imi- " tation of bad examples. Perhaps this offenſive exterior may be " the effect of ſome conſtitutional vice; or it may be a man's own " workmanſhip, the conſequence of a long train of ſelf-indulgence, " which he has at laſt overcome.

" Experience daily declares, that certain irregular and vicious " propenſities impreſs very ſenſible traces on the countenance. And " what is the moſt beautiful face, if you diſcover in it the horrid " traits of luſt, rage, falſehood, envy, avarice, pride, revenge, and " diſcontent? Of what value is the moſt attractive outſide, if you " perceive through it a character of frivoloufneſs or diſhoneſty?

" The ſureſt method, then, to embelliſh our phyſiognomy, as far " as it depends upon ourſelves, is to adorn the mind; is to deny " entrance to every vicious affection: the beſt way to render that " phyſiognomy expreſſive and intereſting, is to think with juſtneſs " and delicacy, and to act with uprightneſs and propriety. In a " word, would you diffuſe over it a character of dignity, let your " mind be ſtored with ſentiments of religion and virtue: they will " imprint on every feature the peace which reigns in your ſoul, and " the elevation of your conceptions. The celebrated Dr. Young " has ſomewhere ſaid that he could not conceive an aſpect more

" divine, or delineate a more agreeable figure, than that of a beau-
" tiful woman on her knees, employed in devotion, unconſcious of
" being expoſed to obſervation, on whoſe face ſhone the humility
" and innocence of unaffected piety.

" We cannot entertain the leaſt doubt that this expreſſion of
" affability and beneficence, whoſe appearance is ſo pleaſing, would
" become natural to us, were we really as good as we wiſh to be
" thought; and, perhaps, it coſts more to acquire the ſemblance
" than is ſufficient to attain the real poſſeſſion of goodneſs.

" Suppoſe two miniſters of ſtate, equal in natural qualifications
" and endowed with the ſame external advantages—The one has
" accuſtomed himſelf to the ſpirit and virtues of Chriſtianity; the
" other has only ſtudied the arts of addreſs, and poſſeſſes but the
" talents proper for a man of the world. Which of the two, by
" his exterior and manners, will pleaſe moſt:—the man whoſe breaſt
" is inſpired by the noble love of humanity; or he who, from the
" artful diſplay of ſelf love merely, endeavours to appear amiable?

" The voice is alſo frequently obſerved to be the natural expreſ-
" ſion of character, and as that is good or bad undergoes a correſ-
" ponding modulation. There is a certain vacancy of tone which
" denotes the want of ideas, and which a man would loſe as he
" learned to think. The heart is well known to be the ſoul of ex-
" preſſive ſound in the voice of man."

Leſſons of Morality, p. 303—307.

XXI.

HERDER*.

" What daring hand can ſeize that ſubſtance laid up in the head,
" and contained in the human ſcull? What organ of fleſh and blood

* Mr. Lavater in this place regrets that it was not in his power to inſert this authority in the German Edition of his Work, as his Book was publiſhed juſt before Herder's Obſervations had reached Switzerland.

" is

" is able to found that abyſs of faculties, of internal powers, which " there ferment in repoſe? The Deity himſelf has taken care to " cover that ſacred ſummit, the abode and laboratory of the moſt " ſecret operations, with a foreſt*, emblem of thoſe hallowed " groves in which the ſacred myſteries were celebrated in ancient " times. The mind is ſtruck with a religious horror at the idea of " that ſhaded mountain, where lightning reſides, a ſingle flaſh of " which, burſting from its given boundaries, is ſufficient to illu- " minate, to embelliſh, or to waſte and disfigure the whole creation " itſelf.

" What powerful expreſſion in the very external covering of this " Olympus, its natural growth, the manner in which the locks are " arranged, as they fall down, part, or intermingle!

" The neck, on which the head is ſupported, diſcovers not that " which is in the interior of man, but that which he wiſhes to ex- " preſs. It marks either firmneſs and liberty, or ſoftneſs and ſweet " flexibility. Sometimes its noble and eaſy attitude announces the " dignity of condition; ſometimes bending downwards, it expreſſes " the reſignation of the martyr; and at other times elevating, it is " a column emblematical of the ſtrength of Hercules. Even its " very deformities are characteriſtic ſigns full of truth and expreſ- " ſion. However ſlightingly we may eſtimate the general appear- " ance of man, his face is the picture of the ſoul, the image of the " Divinity. His forehead is the ſeat of ſerenity, of joy, of gloomy " diſcontent, of anguiſh, of ſtupidity, of ignorance, and of ma- " lignity. It is a tablet on which all the thoughts are pourtrayed " in living characters. I cannot comprehend how a forehead can " ever appear an object of indifference. At its loweſt extremity " the underſtanding ſeems blended with the will. Here the ſoul " ſeems to concentrate its powers, and to prepare for reſiſtance.

" Below the forehead ſtands that beautifully expreſſive feature the " eye-brow, in mildneſs repreſenting the rainbow of peace; the " bended bow of hoſtility and diſcord when it expreſſes rage: thus, " it is either the benevolent and gracefully announcing ſign of the " affections, or the threatening herald of reſentment and revenge.

* The Hair.

" Perhaps

" Perhaps there is no aſpect in nature that preſents to an enlightened " obſerver an object more attractive than a fine angle well marked, " which terminates gracefully between the forehead and the eye.

" The noſe combines and gives a finiſhing to all the features of " the face; its ſhape determines as it were the boldneſs or back- " wardneſs of the individual character; ſituated to form a ſeparation " between the prominences of the cheeks, it is the moſt conſpicu- " ous line in the human face; its ridge, its point, its termination, " direction, the apertures through which it reſpires life! How " many expreſſive ſigns of the underſtanding and character!

" The eyes, to judge of them only by the appearance, are, from " their form, the windows of the ſoul, tranſparent globes, the " ſources of light and life. The ſenſe of feeling ſimply diſcovers " that their form, manner, and matter of conſiſtence are not ob- " jects of indifference. It is not leſs eſſential to obſerve, whether " the bone of the eye advances conſiderably, or whether it falls off " imperceptibly; whether the temples are hollowed into little " round caverns, or preſent a ſmooth ſurface.

" In general, that region of the face where the mutual relations " between the eye-brows, the eyes, and the noſe are collected, is " ſeat of the ſoul's expreſſion in the countenance, that is, the ex- " preſſion of the will and of the active life.

" That noble, profound, and occult ſenſe, the *hearing*, nature " wiſely placed on the ſides of the head, where it is half concealed. " Man ought to hear for himſelf: the ear is accordingly diveſted " of ornament. Delicacy, completeneſs, profundity, and modeſt " retirement, are its dreſs and concomitant qualities.

" We now reach the lower part of the human countenance, " which nature, in males, ſurrounds with a cloud, and ſurely not " without reaſon. Here are developed on the face the traits of ſen- " ſuality, which it is proper to conceal in man. The upper lip is " the certain characteriſtic of taſte; from it we diſcern the propen- " ſities, the appetites; diſcover the ſentiments of love, approbation, " reſentment, and contempt. We behold anger bend it; we ſee it " ſharpened

" ſharpened by cunning; goodneſs we find round it; intemperance " enervates it; paſſion debaſes it; and love and deſire are attached " to it by an attraction not to be expreſſed. The uſe of the under- " lip is to ſerve as its ſupport; and, when mutually joined, form " the moſt graceful angle under the eye-brows.

" The human figure is no where more beautifully and correctly " finiſhed, than in the upper-lip, at the place where it cloſes the " mouth. It is, beſides, of the greateſt importance to obſerve the " arrangement of the teeth, and the conformation of the cheeks. " A pure and delicate mouth is perhaps one of the ſtrongeſt recom- " mendations to gentility; the beauty of the portal announces the " dignity of the tenant; here that illuſtrious tenant is the voice, " the interpreter of the heart and ſoul, the expreſſion of truth, of " friendſhip, and of all the tender ſentiments and affections.

" The under-lip may be conſidered next as beginning to form " the chin, which is terminated by the jaw-bone, deſcending on " both ſides. As it rounds off the whole ellipſe of the face, it may " be conſidered as the true key-ſtone which completes the arch of " the edifice. In order to correſpond to the beautiful proportion " of the Grecian architecture, it ought neither to be pointed nor " hollow, but ſmooth, and the fall muſt be gentle and inſenſible. " Its deformity is truly hideous*.

XXII.

La Chambre.

" The firſt reaſon we ſhall give for the more remarkable mani- " feſtation of the paſſions in the head, is this—that they are not " framed without the uſe of the ſenſes, from which is derived the firſt " knowledge of thoſe things, that move the paſſions; and that all of

* Mr. Lavater in this place obſerves, that he has not extracted all that he propoſed. Several paſſages, he ſays, abſolutely defy, by their beautiful figura- tiveneſs, all power of tranſlation; others ſhall have a place in the ſequel of this work.

" them

" them, the touch only excepted, are placed in the head. Add to " this, that the eſtimative faculty, whoſe work it is to conceive the " things which are good and bad, and gives the firſt intimation " to the appetite, is in the brain ; and that the ſtrength and weak- " neſs of mind, which have alſo a dependence on the ſame part, " hath a great influence over the inclinations and paſſions. For it " is certain, that children, ſick perſons, and women, are ordinarily " inclined to anger out of pure weakneſs of mind, as having not " that heat of blood and heart which is requiſite for a diſpoſition " to that paſſion.

" But the principal reaſon hereof proceeds from the impreſſions " which the paſſions make on that part. For as the ſoul has no " other deſign in the motions of the appetite than to bring the " animal to the enjoyment of that good which ſhe conceives ne- " ceſſary, or to remove the evil ſhe fears, it is upon theſe occaſions " that the heart and ſpirits are ſtirred, as being the chief organs of " the ſenſitive appetite ; and if the paſſions increaſe, the eyes, the " forehead, and the other parts of the head, are viſibly moved, " and the whole phyſiognomy is put into motion, if not artfully " and diſſimulatively prevented.

" Now the great ſecret of wiſdom undoubtedly conſiſts in know- " ing what we ourſelves are, what we can, and what we ought to " do: as that of prudence is to know what others are, what they " can do, and to what they are inclined. Is there any ſpecie of " knowledge more deſirable and more uſeful than this ? May not " the man who has acquired, value himſelf on enjoying one of the " greateſt bleſſings of life ? Now the art of knowing man conveys " all this inſtruction. For although it ſeems to have nothing elſe " in view but to diſcover the inclinations, the mental emotions, the " virtues and vices of another—in doing this every man learns at " the ſame time how to trace them in himſelf, and to form a " juſter and more unprejudiced deciſion than if he had begun with " conſidering them in his own perſon.

" But as this art is obliged to examine to the bottom every thing " relating to manners, it muſt of neceſſity, in diving into their " cauſes,

"causes, and the mode of their formation, comprehend in its plan "the most curious and most beautiful scientific parts of physics; "and must, in treating of the conformation of the parts, of the "temperaments, the spirits and humours, the inclinations, the "passions and habits, discover what is most concealed both in the "body and the mind.

"I will venture to go farther; by pursuing these several "branches of knowledge, the mind gradually rises up to the so- "vereign Creator of the universe. For in contemplating the "innumerable miracles which are to be found in man, we are in- "sensibly led to admire the wisdom of Him who formed him.

"Now the greatest difficulty of all, is, to know whether the "soul effectually discovers itself in the emotions of the lines of "the face representing its actions according to a certain con- "formity, which may be between it and the motions of the body. "For my part, I am fully satisfied as to the question of fact, and "therefore affirm that they are true, and the real motions dis- "coverable to a curious observer, although I know it has been "denied both by philosophy and the schools."

LECTURE. III.

OF PHYSIOGNOMY CONSIDERED AS A SCIENCE.

IT is an obſervation often made, that Phyſiognomy, admitting it to be ſomething real, never can become a ſcience. This will be repeated many times by thoſe who may read this work, as well as by thoſe who may not: ſome will perhaps maintain this poſition with obſtinacy, though there may be found an anſwer to this deemed unanſwerable aſſertion; which is, that Phyſiognomy may be improved into a regular ſyſtem, as well as every other ſcience that wears the regular arrangement of one. As well as phyſics, for it is a branch of natural philoſophy; as well as medicine, for it conſtitutes a part of that ſcience. What would phyſic be without the knowledge of ſymptoms? And what were ſymptomatical intimations without phyſiognomy? It is related to theology, for it belongs and forms a part of divine ethics: for what is it, in effect, that conducts us to the Deity, if it is not the knowledge of man? And how, I aſk, can we attain to the ſcience of man, but by his face and form? In mathematics, it is connected with the ſcience of calculation, ſince it meaſures and conſiders curves, aſcertains body and magnitude, with its relations known and unknown. With the Belles Lettres, it is comprehended under that department of literature, that unfolds and determines the idea of the beautiful and the ſublime.

Phyſiognomy, like any other ſcience, may, and does to a certain point, digeſt itſelf, and is reduced to fixed rules, which are poſſible to be taught and learnt, to be communicated and received, and tranſmitted to poſterity, by the ſame medium through which all other knowledge paſſes from one generation to another. But in

this perhaps more than in any other ſcience, much muſt be left to genius and to ſentiment; and in ſome parts it is obſervable to be ſtill deficient in ſigns and principles, determinate, or capable of being determined.

According to this, one of two poſitions muſt be granted: all other ſciences muſt be ſtripped of that appellation; or, phyſiognomy muſt be admitted to the ſame rank in the ſcale of human knowledge.

Every ſpecies of learning and truth, which has diſtinct ſigns, which is founded on clear and certain principles, is denominated ſcientific; and it is ſo, as it can be communicated by words, images, cumpariſons, rules, and determinations. The only queſtion, therefore, is, to aſcertain if the ſtriking and inconteſtible difference of human phyſionomies and forms, may be perceived not only in an obſcure and confuſed manner, but whether it is not poſſible and practible to fix the characters, the ſigns, the expreſſions of that difference; whether there are not ſome means of ſettling and indicating certain diſtinctive ſigns of ſtrength and weakneſs, of health and ſickneſs, of ſtupidity and intellegence, of an elevated and a groveling ſpirit, of virtue and vice, &c. and whether there are not ſome means of diſtinguiſhing preciſely the different degrees and ſhades of theſe principle characters; or, in other words, whether it is poſſible to claſs them ſcientifically? This is the true ſtate of the queſtion, the only point to be inveſtigated; and if there is any perſon who will not take the trouble of examining it thoroughly, I muſt tell him plainly, it is not for him I write, and that to all the faſhionable ridicule he may chuſe to employ on this ſubject, miſtaking himſelf for a wit, I ſhall make no reply. And I truſt the ſequel of this work will put the matter in diſpute beyond the ſhadow of a doubt.

What opinion muſt be formed of the man who ſhould think of baniſhing Phyſics, Theology, or the Belles-lettres from the dominion of ſcience, only becauſe each of them ſtill preſents a vaſt field, hitherto uncultivated, offers ſo much obſcurity and uncertainty, ſo much doubtful objects which require to be determined? It is not certain, that the naturaliſt may purſue his firſt obſerva-

tions to a particular point, that he may analize them, communicate them, and give them exiſtance in words, ſaying, "this is the method "I obſerved in conducting my reſearches; theſe are the objects "which I have conſidered, the obſervations I have collected, ſuch "are the conſequences I have drawn, this is the path I have pur-"ſued, and this has been the order which I have obſerved in my "reſearches after theſe objects; it now only remains for others to "tread the ſame path, and penetrate further:" But will it be poſſible, I demand, for him always to hold the ſame language? will his ſpirit of obſervation never arrive at truths more refined, and of a more communicable nature? will he never attempt to riſe beyond a height to which he can point with his finger? will he always confine himſelf to what he can, though with difficulty, accomodate to the comprehenſion of the dull ſouls who *creep* after him? Are Phyſics leſs a ſcience on that account? Of how many truths had Leibnitz a genuine preſentiment? truths inacceſſible to others, before Wolf developed them, and with his daring genius opened thoſe paths in which every frigid logician can now ſaunter at his eaſe? Does not the compariſon hold true of all the ſciences? Was any one of them perfectly known at its commencement? Is not all ſcience the fruit of many ages weary reſearches? The bold flights, and the penetrating eye of genius, muſt always outſtrip by many ages the progreſs that leads to perfection. What a ſpace of time muſt elapſe before a Wolf ariſes, to point out the avenues, and to clear the paths of each truth already diſcovered, forſeen, or dimly perceived at a diſtance! In modern times, what philoſopher more enlightened than Bonnet? in him we may diſcover the aſſociated genius of Leibnitz, with the coolneſs and penetration of Wolf. Whoſe writings poſſeſs, more than his does, the ſpirit of obſervation?

It may be eaſily conceived, from his gentle and amiable manner that he is completely maſter of his argument; yet he is able to communicate all he knows and feels? In what manner, and to whom, ſhall he diſcloſe that anticipated ſentiment of truth, that reſult of eminent genius, that ſcource of many obſervations, refined profound, but indeterminable? Is he capable of expreſſing ſuch obſervations by ſigns, by ſounds, by images, and of deducting general rules from them? And is not all this difficulty equally applicable to medicine, to theology, to every other ſcience, and every art?

Some few, whose lamps shine brighter, have been led,
From cause to cause, to nature's secret head,
And find that ONE FIRST PRINCIPLE must be,
But what or who that universal HE,
Whether some soul, encompassing this ball,
Unmade, unmoved, yet making, moving all;
Or various atoms interfering dance,
Leap'd into form, the noble work of chance;
Or from eternity this world was made,
Not even Aristotle could persuade;
And Epicurus guess'd as well as he,
Who wisely cry'd, "The truth I cannot see!"
As blindly grop'd they for a future state,
As rashly judg'd of Providence and Fate.

Is not Painting at once the mother and daughter of Physiognomy? is not Painting a science? And yet how narrow are its bounds! "Here is harmony, there is disproportion; this carries in it the evident marks of truth, force and life; this is nature itself; that is stiff, placed in a false light, badly coloured, low, deformed, unnatural and disgusting."

This may be proved by arguments which every pupil is capable of comprehending, retaining and repeating. But can the schools of Painting convey genius to the Painter? as well might theories and courses of the belles-lettres be expected to inspire poetic genius. Yet to what an amazing height of excellence will the Painter, the Poet, the genius who came such from the hands of the Creator, soar above the mere man of rules and pretensions!

But though the energetic sentiment, the instinct, the faculties, which are peculiar to genius, are not of a nature that admits of being reduced to communicable rules, or cast into an ordinary mould, and fused into the soul of dulness? yet shall we proclaim, there is nothing scientific in the art, nothing that is susceptible of determination? The same reasons may be adduced in favour of our science of Physiognomy. It is there possible, to a certain point, to determine Physiognomical truth, and to express it by signs and words. It is possible to say, "This is an exalted character this is a man of "spirit and address, this feature is peculiar to gentleness, that other

" to gentleneſs; theſe lineaments diſpoſe to anger; here is the look " of contempt, and there that of candour; in this I diſcover judg- " ment; that is the expreſſion of talents; this trait is inſeparable " from genius." But will it likewiſe be ſaid, " It is thus you muſt ob- " ſerve; this is the way you muſt purſue, and you will find, what I " have before diſcovered, and this argument will lead you to cer- " tainty?" And what! ſhall it not be acknowledged that, in this ſcience, as in every other, an experienced obſerver, one endued with keener penetration, a happier organization of faculties, diſtinguiſhes himſelf by an eye more accurate, more penetrating, and capable of more extended and complicated obſervations? ſhall it be denied, that he takes bolder flights, that he frequently makes communications of knowledge, which can neither be reduced to rule, nor even expreſſed in perfect theory?

Nor does it follow, that the ſcience is leſs a ſcience, in whatever can be expreſſed by ſigns, and communicated by abſolute and certain rules? has not Phyſiognomy this advantage in common with all other ſciences? Again, mention a ſcience, in which every thing is determined, in which nothing is left to be diſcovered, or where there is no room for a proper diſplay of the taſte and ſentiment peculiar to genius? If ſuch a ſcience exiſts, I know it not! The mathematical genius himſelf is convinced of certain truths which are not ſuſceptible of demonſtration.

Albert Durer meaſured the human figure: Raphael too meaſured it, but with the feeling penetration of genius. The firſt copied nature as an artiſt, and deſigned according to all the rules of the art, the other traced the ideal with the proportions of nature, and his deſigns are not leſs her expreſſion on that account.

Raphael's, like Homer's, was the nobler part:
But Titian's paintings look'd like Virgil's art.

The phyſionomiſt who is merely ſcientific, meaſures like Durer; the phyſiognomical genius meaſures and feels like Raphael. Beſides, in proportion as delicacy and acuteneſs are acquired by a ſpirit of obſervation, language will be more enriched, the greater progreſs will be made in the art of deſign, the more carefully man will ſtudy man, of all beings on the globe, the moſt excellent and

the moſt intereſting. As theſe advance, the more likewiſe ſhall phyſiognomy become ſcientific, that is to ſay, more reduced to rule, and the eaſier will it be ſtudied and taught. It would then become a ſcience indeed of the firſt conſideration, the ſcience of man; but, properly ſpeaking, it would decline from ſcience to ſenſation, the prompt and lively ſentiment of human nature. Then it would be folly to cramp it into ſhackles, and form it into empty theories; we ſhould immediately ſee writing upon writing, diſpute upon diſpute, courſes of phyſiognomy opened, and thenceforward it would ceaſe to be, what it ought to be, the firſt ſcience of humanity.

On what then ſhall I reſolve? ſhall I treat phyſiognomy ſcientifically?—To this I reply, I can, and at the ſame time I cannot: ſometimes I can preſent obſervations the moſt determinate, at other times I can only communicate ſimple ſenſations, leaving it to the obſerver to inveſtigate the characters of them, and to the philoſopher to fix the proper determinations upon the particular caſes. On many occaſions I ſhall only invite the eye to ſee, and the heart to feel; and ſometimes addreſſing myſelf to the unconcerned and careleſs reader, ſhall aſſure him, that I can upon occaſion produce ſomething ſuited to his level; and this may lead him to conjecture, that in theſe matters others may have more diſcernment than himſelf.

It may not be altogether improper, in this place, to introduce the ideas of a great man, who, to ſingular and profound erudition had ſuperadded the gift of diſcerning ſpirits; a gift which he poſſeſſed to ſuch a degree, that, by the external look only, be decided whether a ſick man, whom all the ſkill of the phyſicians could not relieve, had never the leſs faith to be healed.

After all, our knowledge is but error; we know but in part and our explanations and commentaries are nothing but conjectures: but when, when we ſhall arrive at perfection, our feeble eſſays and labours will be looked upon as we look upon the actions of our childhood: for they are in fact the ill-articulated language of a child; and thoſe ſame ideas, theſe efforts, ſhall appear childiſh to us, when we arrive at maturity. Now we ſee the glory of man darkly, as

through a veil; we ſhall ere long behold face to face. Our preſent wiſdom is but folly; but we ſhall ſoon know, as we ourſelves have been know, of him who is the principle, the prime Mover, and the end of all things; and to whom be honour and glory to all eternity!

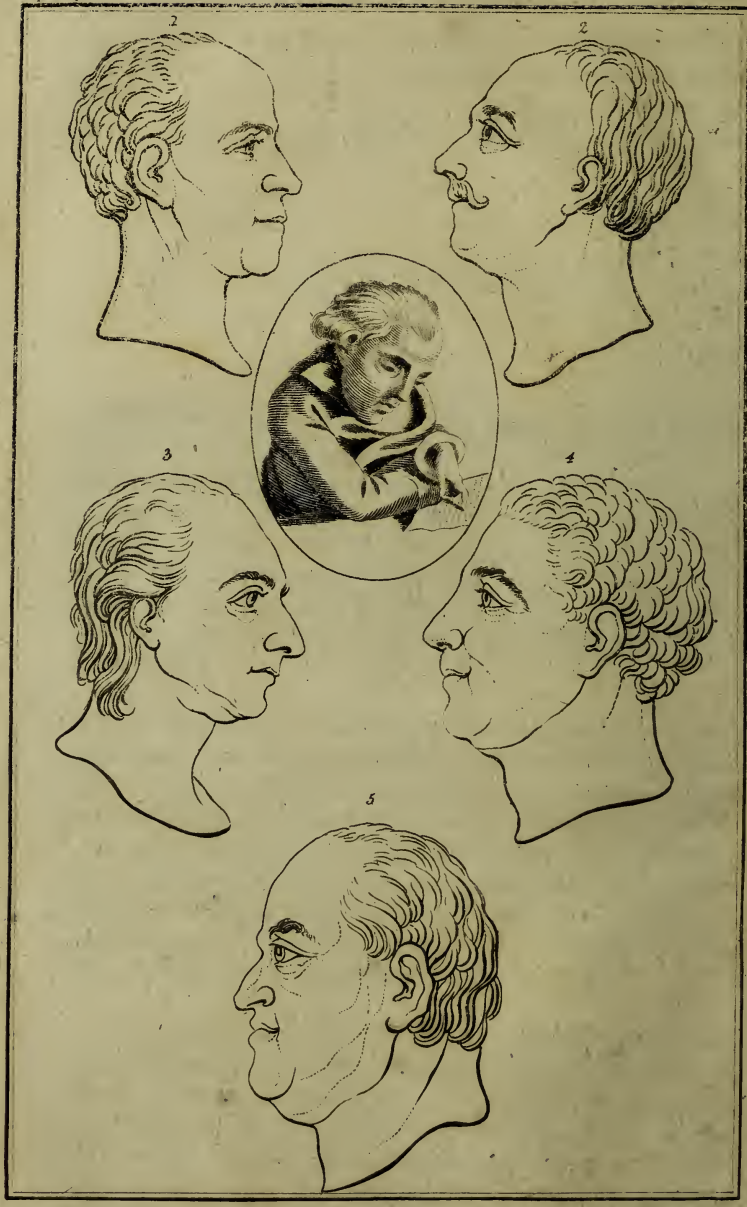
ADDITION.

A.

The reader of taſte will undoubtedly expect that I ſhould endeavour to reduce phyſiognomy to a ſcience: but I mean only to produce a few preliminary examples; as my chief aim is to encourage the reader himſelf to engage in the career of obſervation. Beſides, my works will furniſh continual proofs of what I here advance, though I am very far from imagining that the preſent is the age deſtined to produce a ſcientific ſyſtem on phyſiognomies, and much leſs that I am the perſon to whom the world is to owe the obligation.

Let us begin only by collecting a ſufficient number of obſervations and endeavouring to characteriſe them with all the preciſion, all the accuracy of which we are capable. As to myſelf, I can only ſay, that my utmoſt ambition is to prepare materials for the next age; to collect and leave memoirs, relative to my great object; and may they fall to ſome man poſſeſſed of ten times more leiſure, more talents, and more accurate philoſophical genius than mine! To him, if I may ſo expreſs myſelf, I bequeath this truth: "A System of Physiognomy is a possibility."

The principal point is to diſcover what is evidently determined in the features, and to fix the characteriſtic ſigns, the expreſſion of which is generally acknowledged. In order to bring this nearer to a ſatisfactory proof, may we not conſider the ſmall head marked (*a*) to be ſcientifically determinable from the outline of the forehead and eye brows? And whether this forehead and thoſe eyebrows do not diſtinguiſh a character entirely different from what it



Five Heads *From Lavater.*

would be, did the contour of the forehead form a direct ſtraight line, or if the eye-brows were raiſed in the form of an arch? If this muſt be allowed, phyſiognomy is determinable, and I aſk no further proof to convince the doubtful.

ADDITION.

B.

FIVE PROFILES CONSIDERED AND ANALYSED.

THE five Profiles oppoſite, exhibit very different characteriſtics one from another, but not near ſo much, as they might. Yet every connoiſſeur will at once perceive that they are copied after nature. However, to conſider theſe faces juſt as they are, is it poſſible to doubt that they may be determined, and claſſed ſcientifically. Let us only compare the outline, the ſituation, and the obliquity of the foreheads; examine the eyes, and, particularly, the under contour of the upper eye-lid; compare the angles formed by the exterior outline of the point of the noſe, and of the upper-lip; and finally to compare the chins. Obſerve this wonderful combination, and account to yourſelf for the characters of this difference; ſubſtitute other features in their place, and aſk yourſelf, if they would not at once produce a different impreſſion?

I ſhall content myſelf at preſent with this preliminary example—By degrees, I ſhall conduct my reader to other obſervations, and eſſay to mark the characteriſtic of human phyſiognomy.

LECTURE IV.

PHYSIOGNOMY CONSIDERED AS A USEFUL SCIENCE, WITH ALL ITS INCONVENIENCES.

TO know ourſelves in a more diſtinct, determinate, more accurate, more extenſive, and more perfect manner, has been defined by the wiſdom of ages the moſt important knowledge. To know the internal qualities by the external form and features, may be conſidered as a principal part of this ſtudy, and the diſcuſſion of this queſtion, "Whether this knowledge of man is uſeful or not, with the inconveniences, if any, ariſing therefrom?" ſhall make the ſubject of the preſent Lecture.

It is evident, that had I conſidered the queſtion to be in the ſmalleſt degree problematical, my preſent publication had never ſeen the light. But I muſt ſtill think it can receive but one anſwer, from unprejudiced perſons.

Man muſt be ignorant of his own nature, and of the nature of things in general, as well as of the intimate relation there is between human happineſs and his powers and paſſions, the effects of which ſo continually preſent themſelves to his eyes; he muſt indeed be prejudiced into exceſſive abſurdity; if he does not perceive that the proper uſe of every power, and the proper gratification of every paſſion, is good, profitable, and inſeparable from his welfare.

If

If a man be endowed with powers of body, and an inſtinct which prompts him to exert them, it is obviouſly beneficial and uſeful to employ thoſe natural powers. As certain as he has the faculties, power, and will to love, ſo certain is it that it becomes neceſſary he ſhould love. And it becomes equally certain that, if a man has the faculties, power, and will, to obtain wiſdom, that he ſhould exerciſe thoſe faculties for ſuch attainment. How paradoxical are thoſe proofs, that ſcience and knowledge are detrimental to man! and that a rude ſtate of ignorance is to be preferred to all that can be taught by wiſdom!

I may and I muſt ſuppoſe here that phyſiognomy has at leaſt as many claims to eſſential utility as are granted by men, in general, to other ſciences.

To man, the knowledge of himſelf is deemed the moſt neceſſary ſcience; hence precedency muſt be granted to that art which contributes to the knowing ourſelves more intimately than we did before. What object is ſo important to man as man himſelf? What knowledge can more influence his happineſs than an acquaintance with himſelf? This advantageous knowledge is the peculiar province of phyſiognomy.

Thus, independant of its other advantages, phyſiognomy poſſeſſes the ſingular merit of a threefold utility; 1. as a branch of knowledge in general; 2. as the knowledge of his heart, his qualities and powers, by thoſe proofs which are obtained by the aid of the ſenſes; and 3. as the experimental knowledge of himſelf by the analyſis of his faculties, ſeparately conſidered, and reduced to experiment.

In order to attain a more ſtriking and particular conviction of its utility, let him, but for a moment, imagine that all phyſiognomical knowledge and ſenſation were loſt to the world. What confuſion, what uncertainty, and abſurdity muſt take place, in millions of inſtances, among the actions of men! What perpetual vexations muſt reſult from it in the commerce of human life! and how infinitely would probability, which depends upon a multitude of circumſtances, more or leſs diſtinctly perceived, be weakened by its priva-

tion! and how many actions and enterprises of great importance must have been for ever prevented!

Man, according to the will of his Creator, is evidently destined to live in society; hence the knowledge of himself, and the analogy of it with reference to others, must be the soul of this intercourse: it is this which sweetens the hours of life, renders us useful and agreeable to each other, and is to a certain degree indispensably necessary to every individual. And how shall we, with greater ease and certainty, acquire this knowledge, than by the aid of repeated observation, which is the basis, forms the rules, and becomes the science itself, of physiognomy, understood in its most extensive sense, since in so many of his actions he is incomprehensible, even to himself?

If we reflect a little upon the various details with which it is of importance to be acquainted, respecting the qualities of a man, as often as we are under the necessity of entering into any connection with him, of employing him, or of confiding in him, what signify the vague terms, good or bad, ingenious or stupid, when exact acquaintance with character is the point in question?

Man is defined, according to his mental qualities, to be ingenious or narrow-minded, avaricious or profuse, placid or passionate, phlegmatic or choleric: but if we have never seen him, how shall we pronounce upon the kinds and degrees of goodness and genius, that the two qualities which are ascribed to him bear in relation to each other? From whence are we to get our information, but from his appearance?

The same objection applies to all other qualities which we are able to enumerate; the term would always have a sense, and a gradation infinitely indeterminate; and our observations, and our mode of deducing consequences from them, would leave us for ever in uncertainty. But if on the contrary we see the man, if we particularly mark his figure, his movements, his gestures, if we hear him speak, what precision does the idea we had of him just before acquire immediately! with what rapidity is our judgment immediately communicated, modified, confirmed or contradicted to our apprehension and

and diſcernment! How much more accurate our information becomes by this mode of judgment! The points of ſuitableneſs become plain, which before were but doubtful; but by his exterior, that is as a phyſionomiſt, I immediately judge of the propriety of his character—a proof of the utility of phyſiognomy.

After that, let the Phyſionomiſt multiply obſervations, lay hold of delicate diſtinctions, make experiments, indicate ſigns, invent new terms for new obſervations, and learn to generalize his ideas; in ſhort, let him enrich and bring to perfection the phyſiognomical ſcience, language, ſenſe, and the uſe and advantage of the ſcience will encreaſe with the progreſs he makes.

Let any man ſuppoſe himſelf a ſtateſman, a divine, a courtier, a phyſician, a merchant, a friend, father, or huſband, and he will eaſily conceive the advantages which he, in his ſphere, may derive from phyſiognomical knowledge. For each of theſe ſtations, a ſeparate treatiſe of phyſiognomy might be compoſed.

When we ſpeak of the advantages of phyſiognomy, we muſt not merely conſider that which, in the ſtricteſt or moſt confined ſenſe, may be termed ſcientific, or what it might ſcientifically teach. We ought rather to conſider it as combined with thoſe immediate conſequences which every endeavour to improve phyſiognomy will undoubtedly have, I mean the rendering of phyſiognomical obſervation and ſenſation more vigilant and acute.

If it be true that this diſcernment is united to a ſenſe of beauty and deformity, to a ſentiment of perfection and imperfection—and where is the able writer upon phyſiognomy who will not increaſe theſe feelings?—how important, how extenſive, muſt be the advantages of phyſiognomy! How does my heart glow at the ſuppoſition that ſo high a ſenſe of the ſublime and beautiful, ſo deep an abhorrence of the baſe and deformed, ſhall be excited! that all the charms of virtue ſhall actuate the man who examines phyſiognomically the indications of riſing paſſion and heart-impelled motion! Accuſtomed henceforth to the immediate contemplation and ſentiment of the beauty of virtue, and the deformity of vice, a charm irreſiſtibly ſweet, varied, yet conſtant, will inceſſantly attract

tract us to every thing which tends and contributes to the perfection of our nature.

Physiognomy will ever be found a source of delicate and sublime sensations; it is, as it were, a new optic discernment, which perceives in the creation a thousand traces of the divine wisdom and goodness, and which contemplates, in a new point of view, the adorable AUTHOR of human nature, who possessed the exquisite and inexplicable skill to introduce so much truth and harmony into this highly-finished work of his hands.

When the weak and unpractised eye of the inattentive spectator suspects nothing, the more experienced eye of the connoisseur discerns an inexhaustible source of moral and intellectual pleasure. He alone comprehends the most beautiful, the most eloquent, the least arbitrary, the most invariable and energetic of all languages; the natural language of the heart and mind, of wisdom and virtue. He learns to read it in the countenances of those who are unconscious of their own native elocution. He discovers virtue through all the veils which obscure and conceal her. With secret extacy the philanthropic physiognomist discerns those internal motives, which would otherwise be only first revealed in the world to come. He distinguishes in characters what is original, from what is merely the effect of habit; and what is habitual, from that which is only accidental. He who, therefore, reads man in this language, judges of him most accurately indeed.

I am unable to describe the satisfaction which I frequently feel, when in the midst of a crowd of unknown persons, I discover some who bear on their forehead, if I may be allowed the expression, the seal of the Divine approbation, and of a more exalted destiny! When I see, entering into my chamber, a stranger, from whose face integrity is reflected, and in whom the first appearance discovers the triumph of reason; it is then that I rejoice in the pleasure, utility, and depth of physiognomy; one faculty is excited by another, and the soul is elevated and expanded! All-gracious God, it is thy will that man should derive happiness from his fellow creatures! It is in these rapturous moments that I ought to write on the utility of physiognomy.

It

It is the only ſcience which can truly unite hearts, and form the moſt durable and divine friendſhips; nor can friendſhip diſcover a more ſolid rock of foundation, than in the fair outline, the noble features of certain expreſſive countenances.

Phyſiognomy is alſo the very ſoul of wiſdom. While it perfects and exalts the pleaſures of ſociety, it admoniſhes the heart, at the ſame time, of the moment when it is proper to be ſilent or to ſpeak, to comfort or to reprove, to blame or to encourage.

It may become the terror of vice. Let the genius of Phyſiognomy awake and exert its power, and we ſhall ſee thoſe little concealed hypocritical tyrants, thoſe grovelling miſers, thoſe epicures, thoſe cheats, who, under the cloak or maſk of religion, are its reproach, branded with deſerved infamy. The eſteem, reverence, and love, which have hitherto been paid them by the deluded people, would periſh like autumnal leaves. The world would then be taught to conſider ſuch poiſoners of the welfare of mankind with proper regard; and that to pay any other attention than contempt, was little ſhort of idolatry and blaſphemy.

The utility of phyſiognomy might alone furniſh matter for a large volume, were I to enumerate all its advantages. The moſt certain, and likewiſe one of the moſt conſiderable, of which is, that it ſupplies the painter, whoſe art is reduced to nothing, if not founded on phyſiognomy. And the greateſt bleſſing derived from it is, that of forming, guiding, and correcting the heart of man. The particular obſervations which I ſhall have frequent opportunity to mention, will render this laſt benefit more and more ſenſible. I ſhall only now add, to conclude this Fragment, what I have before hinted; the ſmall and ſcanty knowledge of this ſort which I have already acquired, and the exerciſe I have learned to give my phyſiognomical diſcernment, is every day of infinite utility and indiſcribeable profit to me; and I can venture to add, it has been of almoſt indiſpenſable neceſſity; nor could I poſſibly, without ſuch aid, have paſſed through life with the ſame degree of pleaſure. Without this aſſiſtance I muſt have been retarded in my career by obſtacles which I have had the felicity and ſatisfaction to ſurmount.

LECTURE

LECTURE V.

OF THE DISADVANTAGES OF PHYSIOGNOMY.

I THINK I juſt hear ſome worthy character addreſs me thus, exclaiming, "What are you doing? You, the profeſſed friend of "religion and virtue, of what endleſs evils are you not furniſhing "the occaſion? What! propoſe to teach men the happy art of "judging their brethern by the features of the face, by equivocal "appearances? Is not the rage for detecting, cenſuring, expoſ- "ing the failings of others, already too general? Is it the proper "taſk for an honeſt man to aſſiſt this evil propenſity, by teaching a "method of drawing from the inmoſt receſſes of the heart the ſe- "crets, the thoughts, the infirmities, which lie there concealed?

"Behold what miſchief will be aſcribed to you and your book! "This violent propenſity to judge, to approve, to condemn, en- "groſſes in all parties wholly all their other faculties, and according "to the uncharitable bias of their natures, extinguiſhes the laſt poor "remains of humanity and virtue in their breaſts.

"And yet, you have the confidence to urge the advantages of the "ſcience, aſſerting, it can teach men better to contemplate the "beauty of virtue, the horrid deformity of vice; and by theſe "means make men virtuous, and inſpire them with hatred to what is "wrong,

" wrong by the perception of its external uglineſs. And what ſhall " be the conſequence of this enquiry? Shall it not be that for the " appearance, and not the reality, of goodneſs, man ſhall wiſh to be " good? That, vain as he already is, acting from the deſire of praiſe, " and wiſhing only to appear what he ought determinately to be, he " will yet become more vain, and will count the praiſe of men, not " by words and deeds alone, but by aſſured looks, and counterfeited " forms? Would it not be better, rather to weaken this already " too powerful motive for human actions, and to ſtrengthen a bet- " ter? to turn the eyes inward, to teach actual improvement, " and ſilent innocence, inſtead of inducing him to reaſon on the " outward, fair expreſſions of goodneſs, or the contrary hateful ones " of wickedneſs?"

This accuſation is ſerious, and is not wholly deſtitute of the appearance of truth: but how eaſy is the defence! what ſatisfaction do I feel in undertaking it, in reply to thoſe who bring forward theſe complaints from real ſolicitude about the intereſts of humanity, and not from an affected ſenſibility, or rage for ſplenetic diſpute! The charge is two-fold; cenſorioufneſs, and vanity. I am charged with teaching men to ſlander each other, and to become hypocrites. In other words, that man, through my fault, will be more diſpoſed than ever to judge and cenſure, than to approve; and that I contribute towards rendering him ſtill more vain than he is, and encourage him to aſſume only the ſemblance of goodneſs.

I ſhall anſwer each of theſe objections ſeparately; and the reader will undoubtedly believe me when I aſſure him, that I have frequently revolved in my own mind, and felt all the force of, every really objectionable circumſtance of importance.

The firſt relates to the poſſible abuſe of this ſcience. It is ſelf-evident that no good thing, that no benefit, can be liable to abuſe till it firſt becomes productive or miſchief; nor is there any actual good which is not, at one time or other, the innocent cauſe of abuſe. But are benefits for that reaſon to be rejected; and ſhall we therefore wiſh that good ſhall not exiſt, becauſe ſome evil may ariſe from it?

All pitiable complaints concerning the poſſible, probable, or, if you will inevitable, injurious effects, can only be allowed a certain degree of weight. Whoever is juſt, will not fix his attention ſolely on the weak ſide of the queſtion. He will examine both ſides, and not ſatisfy himſelf with calculating the evil alone: he will weigh the advantages alſo; and if good preponderates, he will naturally rejoice; his conſcience will be at reſt, and he will endeavour to the utmoſt of his power to prevent or avert the evil.

In order to inſpire us with heroic firmneſs in the proſecution of laudable enterprizes, which are not entirely exempted from a mixture of evil; and to raiſe us above the contemptible puſillanimity which would deter us from the performance of great and good actions, on account of the incidental evils which may occur; let us turn our eyes to the Author of the greateſt bleſſing. Filled with the moſt tender and ſeraphic love for mankind; pacific without oſtentation, admoniſhing without auſterity or arrogance; this was nevertheleſs the language he held during his abode upon the earth: "Think not I am come to bring peace on earth; I came not to "ſend peace, but a ſword."

Thus he deplored all the unhappy conſequences which might reſult from his miſſion; but he was not, for that, leſs firm and compoſed in the execution of his deſign: he foreſaw the diſtant effects of all his actions, and that the good muſt infinitely preponderate. It is true, I muſt regret, without doubt, the abuſe and miſapplication which may be made of my work; but convinced that it will do much more good than harm, I am at peace *within*. I clearly foreſee, nor endeavour to conceal from myſelf, every diſadvantage, and in their utmoſt extent the pernicious effects, which will in all probability occur, at leaſt for a time; eſpecially in the earlier part of its exiſtence, and particularly among thoſe who content themſelves with but a ſuperficial knowledge of things, whether human or divine.

Far from overlooking theſe inconveniencies, I view them in their moſt diſadvantageous lights, as a powerful motive to endeavour, by the moſt unremitting efforts, to prevent them, and to render my labours in other reſpects as uſeful as poſſible. In ſhort, ſo far from being

being intimidated at the idea of the baneful effects which I foreſee, I continually keep every defect of the ſcience in view, that I may exert all my powers to render it as harmleſs and as profitable as poſſible; nor can this proſpect of probable abuſes attendant on every noble, on every divine work, induce me to deſiſt; being, as I am, at each ſtep, more firmly convinced that my undertaking is commendable and good in itſelf; and that I am labouring to effect an excellent purpoſe; that every man who reads my book with any degree of attention will be rather profited by the peruſal than otherwiſe, unleſs he has the corrupteſt of hearts; in which inſtance, the beſt thing muſt be changed to the worſt.

Thus far is what I had to ſay in general—I now proceed to a more particular examination of the firſt objection.

I.

I am neither a teacher of necromancy, nor the propagator of an occult ſcience of difficult inveſtigation, the ſecret of which I might have concealed, and which when known would do more miſchief than good, and therefore for that reaſon be dangerous to publiſh. I do but teach a ſcience which is univerſally diffuſed, is level to every capacity, with which every man is acquainted, and ſtate my feelings, ſenſations, obſervations, concluſions, and their conſequences.

Let it always be recollected, that the external characters are deſigned to unfold the internal; that every ſpecie of human knowledge would ſoon ceaſe, were we once to loſe the faculty of judging of the interior from the exterior; that every man, without exception, poſſeſſes to a certain degree phyſiognomical diſcernment; that he is as certainly born with it, if perfectly formed, as he is with two eyes in his head. Alſo let it never be forgotten, that in every aſſembly, in every kind of intercourſe and ſociety, men always form a judgment from the phyſionomy, either founded on obſcure ſenſations, or on obſervations more diſtinct, according as their judgment is more or leſs clear; that it is well known, though phyſiognomy were never to be reduced to a regular ſyſtem, yet moſt men, in proportion as they have mixed with the world, derive ſome profit from

their knowledge of mankind, and do on that account exercise this talent, at once natural and acquired; and that the same effects were produced long before this question was in agitation, and before I ever thought of publishing my Essays.

Instead, therefore, of teaching men to substitute such ideas as are clear and distinct, instead of those which are confused; of judging clearly, and with refined sensations, instead of rashly hazarding random opinions, and exposing them to the danger of pronouncing erroneous decisions, would it not be better to perfect their skill, to prescribe rules of prudence, to employ the voice of humanity, and the example of the most experienced physiognomist, to render them circumspect in deciding as often as the consequences could possibly become hurtful? Would the attainment of this object, I repeat it, be so very great a calamity? Whether this can be injurious, I leave the world to determine.

And, here, I make a solemn declaration: whoever rejects my salutary admonitions; whoever refuses, in contradiction to the reasons and examples which I produce, to acknowledge that it is possible for him to be mistaken in his decisions; whoever takes pleasure in cherishing evil thoughts of his brother, in diffusing the erroneous ideas he has conceived of him, and in destroying his reputation; renders himself criminal without my participation: my soul shall not be polluted with his guilt, in the day when every evil action shall be brought to light and punished; in the day when Eternal Justice shall inflict a double punishment on those who have indulged themselves in propagating and pronouncing rashly against their neighbours.

II.

I believe I may venture to affirm, that very few persons, who had not been previously accustomed to pry into the concerns of others, and to form malignant judgments, will begin at the era of this publication to contract these abominable practices.

Without an occasion furnished by physiognomy, how many are there whose supreme delight is to judge and criticise others, both in private

private and in public; to make malicious comments on what is done, and what is not done; on qualities which men do or do not poſſeſs; on their intentions, and what may be expected from them; on the faults of their character, of their heart, and other ſpecies of detraction too many to enumerate! Yet ſuch are the common topics of obſervation and malevolence, in which our uſeful and innocent ſcience of phyſionomies has no manner of concern.

And what, in moſt caſes, is the baſis of thoſe raſh and unfounded deciſions which are pronounced on the underſtanding, and chiefly on the heart and character of a man? An anecdote which has been diſcovered and divulged; perhaps a ſeries of actions, ſeveral little particularities; but which are retailed as perfectly authentic. Allowed; but let us enquire a little, whether this mode of judging characters reſts on a ſolid foundation.

You tell me, "Such an action is very wicked, another unjuſt, a "third ſuſpicious." Granted: but was the fact accurately related to you? This happens much ſeldomer than you imagine. Were you informed of every circumſtance which had influence in the caſe? Are you well informed upon all the motives which produced the action? "No." Strange! you know neither circumſtances nor motives, and yet pretend to judge definitively of the action!

I would rather wiſh to have, as the foundation of my obſervations on man, the phyſionomy of his face, of his whole figure, his deportment and geſtures; a baſis infinitely more ſolid than a ſolitary act, detached from a ſeries, and from connective circumſtances. We ſay, "That man is ſaid to be violent and paſſionate." How do we know it? By his actions.—Very well: I have juſt met that very man, and am ſtruck with the gentleneſs and modeſty viſible in his face, and the whole of his behaviour. I perceive him mild, but lively and capable of being provoked;—and let me obſerve by the way, that he who poſſeſſes no irritability is not a man; neither is his gentleneſs a virtue.—I conſider this man attentively, and diſcover nothing that announces a violent character.

Eager

Eager in the purſuit of characteriſtic knowledge, I overlook no circumſtance tending to clear up the facts which have given riſe to this imputation; and I find ſimply, that ſome unguarded expreſſions have eſcaped him. On what occaſion? Alas! He was provoked beyond bearing, by the inſolent pretenſions of a brutal and haughty man. Phyſiognomy has in this very inſtance reconciled me to the perſon in queſtion, and has repreſented him to me in a very different light from that in which envy and calumny had placed him.

Another is accuſed of being an economical miſer, who with a large fortune is penurious in the higheſt degree in his table, furniture, and apparel. He is repreſented as carrying his parſimonious temper to the greateſt exceſs; he is reported almoſt to deny himſelf the common neceſſaries of life, and regrets the moſt trifling expence. I ſhrug up my ſhoulders at this report; I meditate in ſilence, not being able to reconcile that ſordid paſſion with the noble and graceful air of his face, and the natural frankneſs and openneſs of his manners: but my aſtoniſhment ceaſes ſoon after, when I learn that this worthy man, whom the whole town is thus ſcandalouſly degrading as a miſer, obſerves this rigid œconomy, only in order to relieve, from the preſſure of conſiderable debts, a father formerly in good credit, but at preſent under diſagreeable circumſtances from the effects of extravagance and gaming.

Nor were they Phyſiognomiſts who ſaid once upon a certain occaſion, "Behold that Jew; he has not the leaſt reſpect for the "legiſlature, or his ſuperiors; he ſcourges the people, who have done "him no injury, with whips; he goes feaſting wherever he is in-"vited, and makes merry; he is a miſchief-maker: and lately he "was heard to ſay to his intimate followers, *I am not come to ſend* "*peace, but a ſword.*" What a judgment is here, from a partial view of the actions of Chriſt! But obſerve his phyſiognomy, not as he has been depicted by Raphael, but by Holbein, only, and if you have the ſmalleſt phyſiognomical ſenſations, ſay, with what certainty of conviction will you pronounce a judgment immediately the reverſe! You will find that theſe very accuſations, ſtrong as they ſeem in ſelection, are accordant to his great character, and worthy the Saviour of the world.

If

If we did but conſider how much phyſiognomy diſcovers to the ſkilful eye, with what certainty it ſpeaks, how perfect a picture it gives of him who ſtands open to its inſpection; we ſhould moſt aſſuredly, not have more, but leſs, to fear, from its deciſions: when the ſcience ſhall have triumphed over the prejudices of the narrow and ſhallow part of mankind, and when it ſhall have become more general, and ſhall have taught ſuperior accuracy to the feelings of men, the good may rejoice that nature has placed an index and criterion in the human countenance, whereby infallible judgments may be abſolutely drawn from outward appearances.

Finally, let us but well conſider how much phyſiognomy diſcovers to the ſkilful eye, with what abſolute certainty it ſpeaks, how perfect a picture it gives of all who ſtand open to its experienced ſcrutiny; and we ſhall, moſt aſſuredly, have leſs to apprehend from its deciſions and remarks.

III.

Another objection is raiſed againſt phyſiognomy; which is, that it will render men vain, and teach them to aſſume a plauſible appearance; thus encouraging vanity, by holding out the temptation to man of becoming virtuous, merely to improve his external appearance.

However it may be remarked, that "we are fallen in evil days," and that the habitual wickedneſs of the world will take advantage of every thing, however ſacred; yet it muſt be obſerved, that this argument is applicable only to an ideal, and innocent, and not to an actual, and wicked world, like this in which we live.

The men whom you would reform are not children, who are good and know not they are ſo; but men, who muſt, from experience, learn to diſtinguiſh between good and evil; men who, to become perfect, muſt neceſſarily be taught their own noxious, and conſequently their own beneficent, qualities. Let, therefore, the deſire of obtaining approbation from the good, act in concert with the impulſe to goodneſs. Let this be the graduatory riſe, or rather the ſupport, to tottering virtue: permit man to acknowledge and feel,

feel, that God marks vice with deformity, and adorns virtue with inexpreſſible charms;—ſuffer him to enjoy a ſentiment of delight, when he perceives his features improved in proportion as his heart is ennobled. Inform him, only, that to be good, from vain motives, is not actual goodneſs, but vanity; that the ornaments of vanity will ever be inferior and ignoble; and that the true beauty, which is virtue, is to be attained only by virtue itſelf; and this ſuppoſes a heart exempted from vanity.

Behold the tear ſtarting in the eye of that fine youth, who has unhappily ſtrayed from the path of virtue; and who, in his glaſs, or perhaps the mournful look of a diſcerning phyſiognomical friend, reads his own degradation. Perhaps educated in the greateſt ſchool of human nature, the world, he has ſtudied the fineſt form of the greateſt maſters.—Suffer his tears to flow. Emulation is roufed; and he thenceforth determines to become a more worthy ornament of God's creation: he deplores his miſconduct, and inſtantly vows to repair it; he aſpires at becoming virtuous, and in time actually arrives at the utmoſt degree of moral virtue to which humanity can aſpire.

LECTURE

LECTURE VI.

ON THE STUDY OF PHYSIOGNOMY.

SCIENCES the leaſt complex, arts the moſt ſimple and common, appear difficult when in their infancy, as long as they are taught only by words or writing, and before experience and daily practice have rendered them familiar. What numerous dangers and difficulties might be ſtarted againſt all the daily enterprizes of men, were it not undeniable that they are performed with facility! How might not the poſſibility of making a watch, and ſtill more a watch to wear in a ring, or of ſailing over the vaſt ocean, and of numberleſs other arts and inventions, be diſputed, did we not behold them conſtantly practiſed? How many arguments likewiſe might be urged againſt the practice of phyſic! and though ſome of them may be unanſwerable, how many are the reverſe! How many difficulties are in the way of every project or invention! and yet it is poſſible to prevent or ſurmount part of the obſtacles which we have to combat.

We ought never to decide precipitately, without carefully examining reſpecting the poſſibility, the eaſe, or difficulty, of what we have never tried. The eaſieſt thing imaginable may be difficult to one who has not, by trials often repeated, acquired the power of performing it; whereas, the greateſt difficulties vaniſh before exertion and perſeverance—and why may not phyſiognomy, like every other ſtudy, receive improvement, acquire fixed principles, and gradually become a regular ſcience; and thus overthrow the ſpecious reaſonings of its oppoſers, to their utter confuſion, and diſgrace?

For my own part, I have made the experiment, and am able to ſay at leaſt ſomething upon the ſubject. I, who of twenty qualifications requiſite to the character of a phyſionomiſt, can ſcarcely claim one as my own, and labouring under many diſadvantages; ſhort-ſightedneſs to a degree; want of leiſure in the midſt of a thouſand other cares; little or no patience; no ſkill in the art of deſign; very little knowledge of the world; a profeſſion, which furniſhes me indeed with many opportunities of knowing mankind, but which employs me too cloſely to admit of a regular and connected courſe of ſtudy; very ſuperficial knowledge of anatomy; a want of acquaintance with the reſources of languages, and the extent and propriety of terms, which are to be gained only by an extenſive and well-digeſted peruſal of the beſt authors, and eſpecially the epic and dramatic writers of all nations and ages. All theſe obſtructions, I ſay, are great obſtacles in the way of improvement! Nevertheleſs, ſcarce a day paſſes but I find my early obſervations confirmed, and am able to make ſome new diſcoveries, or to acquire ſome important axiom in the ſcience of phyſionomy.

Notwithſtanding the various ſhapes which the artificial commerce of the world induces mankind to wear, yet every where we ſee nature diſcover herſelf naked to the eye of careful obſervation; for let a man be ever ſo little verſed in the art of obſerving and comparing, provided he has got into the path which nature herſelf has traced, though his ſources of knowledge were inferior even to mine, yet would he daily advance a few ſteps, amidſt all the difficulties which, without doubt, will conſtantly ariſe on every ſide.

Have we not man continually before our ſight? In cities the moſt inconſiderable, there is a perpetual concourſe; we there continually meet with perſons of different, or even of entirely oppoſite characters; many of theſe characters are known to us, independent of the ſcience of phyſionomy; yet we pronounce with decided certainty, that one is beneficent, another hard-hearted; ſome changeable, others ſuſpicious; this man, we ſay, is ſprightly, that contracted, or ſtupid; this is generous and open, the other is moroſe, ſevere,

ſevere, intractable, avaricious: their faces differ as much as their characters; and to determine, to deſcribe, or delineate the differences of their phyſionomies, is more difficult than to ſettle the abſolute lines which conſtitute the difference of their known characters.

But as all forgeries and counterfeits take their firſt riſe from realities, or the ſuppoſed want of them, ſo this art implies there being ſuch a power in nature, or that ſuch a power would be uſeful to mankind; and indeed the utility of the thing itſelf is a ſtrong preſumptive proof of its exiſtence ſomewhere; becauſe to none, but atheiſtical and narrow-minded men, are there any deficiencies in nature. The difficulty is to trace it out with ſuch preciſion and exactneſs, as will exclude much of that conjecture and ſurmiſe, which has hitherto impeded the progreſs of this uſeful ſcience; for nothing can be more arbitrary than determinations founded upon mere imagination, becauſe it has not one property reducible to experience. To remedy this evil, I ſhall endeavour to place this ſcience upon a better foundation, ſtill retaining the object of man's amendment as the principal object of purſuit.

This being the caſe, is it credible that nature can have rendered her language ſo unintelligible, or even ſo difficult as ſome pretend? How can ſhe have given to the eye and the ear the power of perception, nerves, an internal ſenſe; yet have left the language of ſurfaces incomprehenſible? ſhe who made ſound for the ear, and the ear for ſound; ſhe, who teaches man ſo early in life to ſpeak, and to underſtand language; ſhe, who created light for the eye, and the eye for light; who has expreſſed the internal diſpoſitions of man, his faculties, his propenſities, his paſſions, under forms varied without end, who has given him a ſenſe, an inſtinct and a ſentiment capable of catching and holding the relations which ſubſiſt between what is viſible and inviſible. Could ſhe have ſubjected him to an impoſſibility of gratifying, in this reſpect, the neceſſity he is under, the ardor he feels, to make new additions to his ſtock of knowledge? Has ſhe not diſcloſed to his penetrating and curious eye, myſteries much more profound, but much leſs uſeful and leſs eſſential to ſociety? Has ſhe not taught him to trace the path of comets, and to calculate their orbits? Has ſhe not placed the teleſcope in his

hand, and discovered to him through its tubes the satellites of the planets? Has she not endowed him with a capacity of calculating the eclipses many ages before their arrival? and could this careful and tender mother have presented insuperable obstacles to those of her children, who, enamoured of truth and humanity, take pleasure in contemplating the glory of the Most High, displayed in the master-piece of his creation? What! shall things of no real utility be rendered easy? and insurmountable difficulties be opposed only in cases which to us are the most interesting, and most important?

Awake, O lethargic man! arise to contemplate humanity, presenting itself to thy view under a thousand different appearances---Come, and borrow light from a source inexhaustible—Open thine eyes to the blaze of truth, and shake off thy indolence: fear no obstacle, for it is written, "Search, and ye shall find; knock, and ye shall enter." What is difficult will become easy, provided you are convinced of its importance, and have courage and perseverance to proceed.

All the requisite qualifications for this important pursuit, is, first, to be sensible on the one hand of the high consequence of being well acquainted with mankind; and on the other to be firmly persuaded that the object is in a certain degree, and in a great measure, attainable: with this double conviction, what at first appeared difficult, or impossible, will soon become plain, easy, and practicable. Analysing is the great secret of proceeding with certainty in any branch of knowledge whatever. Take the separate parts, and examine them carefully, compare them often, view them in every possible light, and then contemplate the assemblage, and you will find yourself nearer the centre of truth, than a whole life spent in only considering the superficies. Advance in this manner from object to object, beginning with the simplest, and the easiest, parts, and be assured of success. The attainment, if ever you reach the summit, must be accomplished progressively: begin with the first step, proceed to the second, and so gradually on to all the rest, only taking care to omit no gradation, though ever so trifling in appearance.

All sciences are more or less surrounded with difficulties; and is it any wonder that physiognomy should be hedged round with doubts, and

and miſts, which are rendered much more groſs by the prevailing prejudices againſt the ſcience? yet who ſhall declare that perſevering attempts, and well-directed endeavours, will not in time remove every veil between us and nature and truth, and elucidate and bring to perfection every important diſcovery, which the revelation and manifeſtation of internal qualities indicate in external appearances?

Further on, when I come to explain the method which is, perhaps, moſt favourable to the ſucceſsful proſecution of the ſtudy of phyſiognomy, the attentive reader will be enabled to judge for himſelf, whether it is impoſſible, or even ſo difficult, as many pretend, to ſecure a footing, and to make a proficiency in this ſcience.

LECTURE

LECTURE VII.

UPON PHYSIOGNOMICAL DISCERNMENT.

BY Phyſiognomical diſcernment, I mean the ſenſation and the conjectures which certain phyſionomies produce, from which we form a judgment of the moral character which they announce, of the interior of the man whoſe face or portrait we examine. This phyſiognomical ſentiment is very general, more ſo than may be at firſt imagined; for there is not a man, nor an animal, but what has received a phyſiognomical judgment, as well as eyes to ſee. Every one experiences different ſenſations, conformably to the difference of the phyſionomies which excite them. Every figure leaves impreſſions, which one diſſimilar would not have produced.

However various the impreſſions which may be made on different ſpectators by the ſame object; however contradictory the judgments formed reſpecting one and the ſame figure; there are however certain determined lines, certain traits, on which all mankind, ideots and inſane alone excepted, pronounce the ſame deciſion, and which they will arrange in the ſame claſs; juſt as all men, however different in general their opinions and their judgments with reſpect to the reſemblance of the ſame portrait, will unanimouſly agree, that "ſuch a portrait is ſtriking, and very much reſembles the "original, or that it is not in the leaſt like it." A hundred proofs might

might be produced in ſupport of the univerſality of this phyſiognomical ſentiment; but it will be ſufficient to bring forward a few of them, to eſtabliſh the poſition beyond diſpute.

I ſhall not here repeat what has been already advanced reſpecting the general and conſtant practice of judging the interior from the exterior; but only add, that nothing more is neceſſary, than to pay attention, for a few days, to what we hear, or read, reſpecting the human character, in order to collect phyſiognomical deciſions pronounced by the very adverſaries of the ſcience.—"I read that "in his eyes. It is juſt ſufficient to ſee him to gueſs what he would "be at. That man has the looks of a troubleſome fellow. He "has the air of an honeſt man. I expect every thing good from "that face. Thoſe eyes promiſe nothing favourable. Probity is "depicted in his looks. I would give him credit merely on ac-"count of his appearance. There is ſomething amiable and en-"gaging in that man's face. If that man deceives me I will truſt "nobody hereafter. He has an air of candour ſpread over his "face. I diſtruſt that ſmiling countenance. He dares not look "you right in the face."—Even anti-phyſiognomical deciſions confirm, as exceptions, the univerſality of the ſentiment for which I contend.—"His phyſiognomy is againſt him. I could not have "ſuſpected that from his looks. He is better, or he is worſe, than "he appears," &c.

If we obſerve mankind of every claſs, from the moſt refined and diſſembling politician down to the very dregs of the people, who being plainer have leſs artifice, we ſhall find the judgment they pronounce on the perſons with whom they are connected is entirely derived from phyſiognomical diſcernment. This is a ſentiment which has ſuch an influence upon the manner of thinking, that even without an acquaintance with the word Phyſiognomy, they intirely judge of internal qualities by external appearances.

This is a remark I have, for ſome time paſt, had frequent opportunities of making; and among thoſe who have furniſhed me with it, there are many who do not ſo much as know that I am writing upon the ſubject. I therefore appeal to experience for a confirmation

tion of my assertion, that men in general are more or less guided, without being conscious of it, by the impulse of a physiognomical perception.

There is another proof of the universality of this obscure perception, which indicates to us the distinction of internal characters, from the obvious differences of external signs. This proof, no less striking, though not sufficiently known, is taken from the great variety of physiognomical terms which have found their way into all languages, and are in use among all nations; from the great number of moral denominations, which are, in fact, purely and absolutely physiognomical.

Sufficiently to illustrate this proof, would be an interesting pursuit. It might in the investigation become a source of new and important observations respecting the genius of language, and assist in fixing the true sense of words. Neither does it appear to me impossible to make an advantage of physiognomical proverbs, by forming a judicious collection; but I do not here pretend to the necessary erudition for such a task; the execution of it would interfere with my other indispensable occupations. But still I am fully persuaded, that a successful appeal might be made in favour of this science, to that multitude of physiognomical touches, characters, traits, and descriptions, which we so frequently meet with in the poets, and which are so well calculated to interest every reader of taste and sensibility, who knows and loves his fellow-creatures.

If we peruse the epics and dramatists, what a fund of physiognomical observations are there not every where interspersed! In Homer, Klopstock, Virgil, Shakespear, Moliere, and Boileau, you will find throughout physiognomical passages, striking representations of man, full of truth and energy, in which the poet, by describing the features, attitudes, and figures of his characters, unfolds, according to his scheme, the full measure of their moral qualities, and the situation in which they are placed *.

* An example of a few of these illustrations have been already given in a former place, under the head AUTHORITIES.

But

A Groupe of BRUTES. *From Lavater*

But to return to the firſt ſubject of this Lecture, and to ſay ſomething farther upon phyſiognomical terms, I ſhall produce two inſtances only, in proof of my former aſſertion.

Uprightneſs, and moral rectitude, are words of vaſt import and great meaning. While they convey the idea of a well-regulated mind, they emphatically expreſs at the ſame time the attitude and gait natural to the perſon; an attitude which exhibits every member in its proper place, a figure erect, a firm ſtep, advancing directly, and with the intrepidity inſpired by virtue, to its proper object.

BRAZEN-FACED is not leſs ſignificant. Whoever invented that term had a thorough perſuaſion that the forehead and eyes expreſs moſt accurately, and minutely too, what paſſes in the interior of the head and of the heart.

Beſides it is not only the aſpect of the human figure which rouſes the phyſiognomical ſenſe; it can exerciſe itſelf on pictures, drawings, and even ſimple lines. It is extremely doubtful to me, and I make a queſtion of it—whether there is one man in the world, incapable of catching the expreſſion and the ſignification of an hundred, perhaps of the combination of many hundred lines; if not at firſt, without aſſiſtance, at leaſt after having had them once explained.

Amongſt the phyſionomies which form the groupe here before us, I do not think there is one that does not ſhock our phyſiognomical feelings: they are all vulgar or contemptible, and the reader muſt be inattentive indeed, who diſcovers not in them the expreſs and immediate ſymbols of ignorance, folly, and brutality.

Thus far I have examined and explained the univerſality of phyſiognomical diſcernment. At another opportunity, I ſhall have occaſion to reſume this ſubject, and to ſpeak of the different degrees of the phyſiognomical ſpirit.

LECTURE VIII.

EXAMINATION OF SOME OF THE DIFFICULTIES WHICH THE SCIENCE OF PHYSIONOMIES PRESENTS.

THIS Lecture might have been the longeſt in the whole work, had I been inclined to bring forward all the difficulties I foreſee; nevertheleſs, I ſhall make it the ſhorteſt. A volume larger than mine would not be ſufficient to enumerate the difficulties in which this ſcience is involved. All the objections which have been raiſed againſt it, whether well or ill founded, prove to me, at leaſt, that thoſe difficulties are generally acknowledged.

But, I fear, the truth is, that the adverſaries of the ſcience have not produced all the objections which they might; nor could I ever have imagined that all their combined efforts would have collected ſo many difficulties as the philoſophical phyſionomiſt finds he has to encounter the moment he enters upon his reſearches. A thouſand times have I felt myſelf intimidated by their number and variety; and as many times have I been tempted to abandon the proſecution of a ſtudy ſo hemmed round with objections: but, on the other ſide, I have always beeen reanimated and encouraged to proceed, by certain ſolid and poſitive obſervations, which I had already collected, and which I found eſtabliſhed by a thouſand concurring experiments, without a ſingle evidence to contradict them.

This

This revived my courage, and determined me to proceed with reſolution through that part of my work which preſented the moſt oppoſition; calmly neglecting ſuch as I then found inſurmountable, till I found an opportunity of elucidating them, or diſcovered the means of reconciling ſo many apparent contradictions. This the reader muſt conſider as the beſt reaſon for the many deviations I have made.

Among mankind, we daily meet with characters who are the greateſt adepts at creating and foreſeeing endleſs and inſuperable difficulties in every ſubject, even the eaſieſt and moſt ſimple. This talent ſome may admire; but I would beg leave to decline their friendſhip, ſhould they ever be diſpoſed to wiſh for mine. They may conſider themſelves as the ſalt of ſociety; I am ſure they cannot be its food. The reader will excuſe my making the remark in this place; I ſhall immediately return to my ſubject—The difficulties which beſet phyſiognomy; and they ſhall not detain me long, however numerous they may be, as it is not my intention, in this place, to anſwer all the objections raiſed by the endleſs cavils of weak minds againſt the ſcience. I ſhall introduce the moſt material of them in their proper place during the courſe of the work, and anſwer them as I proceed.

Beſides, the character of the phyſionomiſt, which I ſhall very ſoon treat of, will oblige me to reſume the ſubject; and therefore I may be allowed to be conciſe, as moſt of the difficulties in queſtion chiefly affect the ſame object. I mean here the great delicacy of an infinite number of features and characters, or the impoſſibility of expreſſing and analyſing certain characteriſtic feelings and obſervations.

The *je ne ſcai quoi* manner will be beſt underſtood by the following obſervation. It is inconteſtably certain, that the ſlighteſt diſſimilitudes, ſuch as the eye of a novice can ſcarcely diſcern, often expreſs very different characters. The ſequel of this work will exhibit proofs of it in almoſt every page. In many caſes, the moſt inconſiderable depreſſion or elevation, the lengthening or ſhortening of a line, were it but a ſingle hair's breadth, the ſmalleſt derangement or obliquity, will materially alter a face, and the expreſ-

ſion of a character. To be convinced of this, only attempt to trace the ſame face in profile, five or ſix times by the ſhade, and every time with all poſſible accuracy; then compare your operation after they are reduced, and you will find that although you have called in mathematical aſſiſtance, your ſilhouettes will not be altogether exactly in every part alike.

The unavoidable differences which appear in theſe repreſentations of the ſame face, demonſtrate, more than any thing, the impoſſibility of preciſion, even when the moſt certain method of catching the likeneſs is obſerved; and yet, for the reaſons alledged, how eſſential to the ſcience of phyſiognomies is that preciſion! It will frequently happen that the ſeat of character, at leaſt in part, ſhall be ſo concealed, and involved, as to become apparent only in certain ſituations of the face, which are perhaps but rarely preſented, and that theſe fugitive indications ſhall diſappear, before they have produced a ſufficient impreſſion. And, ſhould the impreſſion be ever ſo lively, it is very poſſible that the trait which produced it may be very difficult, and next to impoſſible to hit by the pencil, much leſs by the graver, or be tranſlated and repreſented by words.

The ſame may be the caſe, when the ſigns are permanent, and in ſome ſort diſtinctive and certain. Of this kind there are many, which are neither to be explained nor imitated; many which are almoſt beyond the graſp of imagination itſelf: they can better be felt than conceived or expreſſed. For example, who is capable of deſcribing the look of love? the ſoft emotion of ſenſibility diffuſing happineſs around? the dawn or the decline of deſire and hope? the delicate traits of a calm, pure, and diſintereſted tenderneſs? that precious inſtinct of a noble mind, which, under the veil of humility, ardently preſſes forward to the relief of wretchedneſs, to the communication of felicity; and whoſe unbounded beneficence claſps in its embrace not only the preſent generation, but poſterity? Where is the artiſt able to delineate all the ſecret emotions which are concentrated in the eye of the defender or the adverſary of truth? of the friend or the enemy of his country? Who is the painter capable of repreſenting the piercing glance of genius, as it darts from object to object; as it penetrates with the irreſiſtibility of light-

lightning; as it irradiates, dazzles, and with the rapidity of thought aſſumes at pleaſure a robe of light, or ſhrowds itſelf in darkneſs? Can the image of fire be conveyed in the colour of India-ink, or the expreſſion of life by clay or oil? It is with phyſionomy, as with every other object of taſte, from the moſt groſsly material up to the moſt delicately refined, from the phyſical reliſh of our ordinary food, up to the moral ſenſe of the ſublimeſt truths; we feel, but are incapable of expreſſing fully, our ſenſations.

How imperfect is expreſſion in the following lines of Virgil!

" Love, anguiſh, wrath, and grief to madneſs wrought,
" Deſpair, and ſecret ſhame, and conſcious thought
" Of inborn worth, his lab'ring ſoul oppreſs'd,
" Roll'd in his eyes, and rag'd within his breaſt."

By how many accidents, leſs or more important, phyſical as well as moral; by how many ſecret circumſtances, changes, paſſions; by how many varieties, in reſpect of dreſs and attitude, not to mention the inceſſant play of light and ſhade; may the moſt expert artiſt be led into an error, and made to ſee a face in a falſe point of view!—or, to expreſs myſelf more accurately, how eaſily may an erroneous judgment be impoſed upon us, through ſuch means, reſpecting a particular face, and its correſponding expreſſion of character!

How poſſible is it, then, to be miſtaken in the eſſential qualities of character, and to adopt, as the baſis of our deciſions and judgment, what is purely accidental!

Zimmerman has obſerved, that, " The moſt ſenſible man in cer-
" tain moments of languor has a perfect reſemblance to a change-
" ling." To be ſure he is right, if nothing be taken into conſideration but the actual poſition for the moment, of the moveable and muſcular parts of the face*.

Life

* But the ſcience of phyſiognomy is not to be confounded with the momentary ſigns that attend the outward appearance, and are not the conſtant inward tokens

Life is beſides ſubject to revolutions which may occaſion the total eraſure of ſome of the moſt diſtinguiſhing features; for example, to what a pitch may the ſmall-pox disfigure a face, and imprint on it traces never to be eraſed! How are the moſt delicate and diſtinctive features deranged and confounded by this diſtemper, and every mark of character by which we knew them effaced!

It is only by a knowledge of phyſiognomy, that we can diſcover the ſituation of the ſoul by the expreſſion of the countenance, which ſometimes is ſo ſtrongly marked in the face, that one may at firſt ſight know a man of ſhrewd underſtanding, and a man of fine feelings, from one of an incurious and brutiſh diſpoſition; ſo often is the face the certain index of the ſecret diſpoſitions of the heart: and if there is any uncertainty in this judgment, it is from artful diſſimulation of intentions corrupted by intereſt, which often obliges the face to wear appearances foreign to the ſituation of the mind. Yet it is admirable to ſee the change ſome critical circumſtances in life will produce in the human countenance; but we are chiefly to judge of the countenance in its calm, unſophiſticated ſtate: thoſe ſituations, however, that call it forth to public view, are very intereſting to behold. Perhaps I may introduce a few hints more upon this in another place; but there is one remark yet which I muſt not now omit.

With the pureſt intentions, and in the honeſt and praiſe-worthy rectitude of an upright heart; with the greateſt abilities, and with a mind the moſt philoſophical, the phyſiognomiſt is ſtill but a man. In ſhort, as perfection is not the lot of humanity, he is not

tokens of the heart. Dr. Iſaac Barrow, with much vacancy of countenance, poſſeſſed an amazing profundity of erudition, and mathematical learning! it was this which induced the Duke of Buckingham to pronounce him a fool; but King Charles II. was not of the ſame opinion. Cicero, guided by the ſame fallacious ſigns, adhered to Pompey; imagining that one with ſo ſmooth a face as Cæſar, whoſe hair flowed in waving ringlets down his back, with fringed and taſſelled gown, and who was particularly fearful leſt the ſmalleſt accident ſhould diſorder his dreſs—would conteſt in ſo arduous an enterprize as the dominion of the empire.

only

only ſubject to error, but is likewiſe under the influence of partiality, though he ought not to be affected ſo much by things around him; yet even without perceiving it himſelf, he will always ſway more to one ſide than to the other. Seldom can he refrain from viewing objects as they bear a certain relation to himſelf, and his own peculiar opinions, propenſities, or averſions.

The confuſed recollection of what yielded pleaſure or excited diſguſt, aſſociated in the mind with a particular phyſiognomy, by acceſſory or fortuitous circumſtances; the impreſſion which an admirable or horrible object, an amiable or offenſive form, has left in the imagination; poſſibly may, and every one can feel that it neceſſarily muſt, influence his obſervations and deciſions. For this reaſon, until phyſiognomy can be taught by angels inſtead of men, it muſt have infinite difficulties to encounter. I believe I can ſay this is granting to ſceptics in our ſcience, all they can reaſonably aſk. May we not hope at the ſame time, that in the courſe of theſe reſearches we ſhall be ſo fortunate as to ſolve more than one of theſe difficulties, which at firſt ſight muſt appear to the reader, perhaps to the author himſelf, beyond all powers of ſolution.

I find it impoſſible, however, to diſmiſs this part of my ſubject before I have releaſed my mind from an anxiety which lies heavy upon it, and which has indeed hitherto eſcaped me. It is this, that men of weak minds, and deſtitute of every pretenſion to philoſophy, who never made, and never will be capable of making, any thing that deſerves the name of obſervation, may, under the authority of my work, aſſume the character of phyſiognomiſts. To ſuch let me juſt whiſper in their ears—"It is not by barely reading "my book, were it ten times more profound, and as perfect as long "experience and intenſe ſtudy can make it, that you can become "phyſionomiſts, any more than a man can ſtart up into a maſter in "painting from having copied the drawings of Preyſler, and ſtu- "died the Theories of Hagedorn and De Piles; juſt as no one can "become a ſkilful phyſician merely from having attended Boer- "haave's Lectures; nor a profound politician, becauſe he has per- "haps read Grotius and Puffendorff, or gotten Monteſquieu by "heart."

But

But I know there are further objections and difficulties yet unmentioned; and if I do not bring them forward, I may perhaps be blamed, and told that I am unable to answer them; therefore I shall proceed to consider a particular objection which appears to have some weight, and which will, no doubt, be frequently repeated.

It will naturally be said, that every man differs from every other, to such a degree, that not only no one face, but no one feature of a face, no nose, no eye, nor any other part of a face, perfectly resembles another: hence, every attempt to class them must be absurd; and every thing being indeterminate, confused and uncertain in the pretended classes which are meant to be established, physiognomy falls to the ground. This objection, which has been held up as insurmountable, loses all its force, when you consider that it applies equally to all sciences, to every species of knowledge, and is accordingly refuted already by every science in particular. May not the same thing be said of all objects, and even of all their attributes? Does not every object we see differ in some respect from another, though the same kind of object, and all its attributes also? For example, let us take the most simple and familiar of all objects—the stature of the human body; who will deny that it is impossible to find two persons of precisely the same height?

But can this be alledged as a reason against classing men according to their size, for exploding the vulgar custom, and disputing the propriety of the common division into five classes; viz. the dwarfish, short, middle-sized, tall, and gigantic? Whoever thought of advancing a similar objection against the art of medicine? or against the doctrine of the diversity of diseases? What holds good in this case, must be so in every other: no one is the same in every individual; and what would be thought of that physician, who without employing physiological or pathological physiognomy, or without consulting in every particular case his physiognomical sentiment, without permitting his spirit of observation to act, should tie himself down to treat every disease according to its specific class, without once thinking to modify his prescriptions in conformity to the peculiar symptoms which he observed in his patient? Can this, however, be urged as a reason for renouncing all classification of diseases?

diſeaſes? Is it fair therefore to deny that ſome have a greater reſemblance than others? that there are many reducible to the ſame claſs? and that of conſequence, in the treatment of them, they may, with ſtrict propriety, be ſubjected to a claſſical regimen?

It may, however, with ſome juſtice be ſaid, that this claſſification, and theſe abſtractions, and all the reaſonings reſulting therefrom, materially injure the ſciences, check the mind in its progreſs, and lead it from the important ſtudy of Nature, which being individual in every thing, is the only ſource of truth. There is nothing that reſts on a more certain foundation; but you muſt not, on that account, attempt to decry all abſtraction, and claſſification, as inaccurate, falſe, and injurious; and, in ſpite of all the difficulties which ſurround them, they are not only of the higheſt utility, but indiſpenſably neceſſary. This ſubject, conſidering the age in which we live, highly deſerves a diſtinct and a philoſophical inveſtigation. At preſent I ſhall content myſelf with enforcing a remark already made—'That every judgment we form is, ſtrictly ſpeaking, nothing but compariſon, and claſſification; nothing more than the approximation of objects, and the contraſting thoſe we do not know, with thoſe of which we have ſome knowledge.'

Shall it be ſaid exclufively of Phyſiognomy, 'that, becauſe of individual differences, it admits neither of claſſification nor abſtraction, and therefore cannot be treated ſcientifically.' Allowing the truth of this argument, how eaſy would it be to prove, that we ought to give over ſpeaking! for of what does language conſiſt, but terms, calculated to expreſs general ideas; excepting, indeed, the names of men, edifices, cities, places, and thoſe of ſome animals. Every term which expreſſes a general idea, is merely the name of a claſs of things, or of the properties, the qualities, which reſemble each other, and and which, in many reſpects, nevertheleſs differ. Although virtue and vice form two diſtinct claſſes of abtions and diſpoſitions; yet every virtuous action materially differs from every other virtuous action: this diverſity is ſo great, to the point of ſeparation where vice commences, that certain actions ſeem to belong to neither claſs.

It is uſual to ſay of a convivial company, 'They were all very merry:' and, I deſire to aſk, What is meant by the word Merry? more than a claſs of ſenſations differently modified in every individual, and to which the actual ſituation of each individual gives a new modification? There are fifty terms expreſſive of pleaſure and ſatisfaction; and yet how many ſhades and degrees ſtill remain to be filled up, how many caſes which do not belong to any of theſe claſſes! Many of the ſounds we utter cannot be reduced to writing; but does it therefore follow, that a particular ſign muſt be invented for every individual ſituation, for every variation, every breath, every motion? To attempt it, were at once to aim at being God.

LECTURE

LECTURE IX.

DIFFICULTY OF ATTAINING THE TRUE PHYSIOGNOMICAL SPIRIT OF OBSERVATION.

ALTHOUGH a talent for obſervation ſeems to be eaſily acquired, the very reverſe is the fact. The proficient muſt attentively examine all the different appearances of an object: he muſt view it firſt diſtinctly, in its ſeveral parts, and next compare the whole with other objects, either real or poſſible, before he can acquire a juſt perception of the individual and particular qualities of an object, conſidered ſeparately and combined, ſo as not to confound the characters and diſtinctions that belong to it, with thoſe of other objects, however cloſe the reſemblance may happen to be.

The contradictory opinions of different perſons, in viewing the ſame portrait, which may often be obſerved, is ſufficient to prove how rarely a judicious ſpirit of nice diſcernment is to be found: I have ſeen ingenious men, and celebrated phyſiognomiſts, confound portraits and ſilhouettes which were entirely different, and identify characters of the moſt diſtant reſemblance. But the miſtake is eaſy; and it is not poſſible to ſay who can avoid it. How many falſe reſemblances have been diſcovered between certain portraits or ſilhouettes and living character; even caricatures change into exact likeneſſes, and not unfrequently paſs for pure ideal forms.

The bulk of mankind, in like manner, ſeize upon ſome trifling imperfection in their fellow creatures, ſome ſlander, or perhaps a hear-ſay, and from thence immediately deduce a general character. It is this haſtineſs which gives birth to a thouſand untruths; and it is thus that a thouſand imperfect and faulty portraits paſs for perfect likeneſſes.

From hence have been derived the moſt powerful objections to the ſcience itſelf; from a want of accuracy and attention, reſemblances have been falſely denominated; and even portrait painters themſelves ſometimes fall into miſtakes of this kind. When on a future occaſion, I ſpeak of Portrait-painting, I ſhall take the liberty of pointing out ſome of the faults which I have remarked, in this reſpect, among that claſs of Painters.

My object is, to warn the inexperienced Phyſionomiſt againſt ambiguous and haſty compariſons and deciſions, and to beware of pronouncing, till he is poſitive that no reſemblance can be found between two faces, where there is none, and of confounding two faces which are alike. But now for ſome examples.

I.

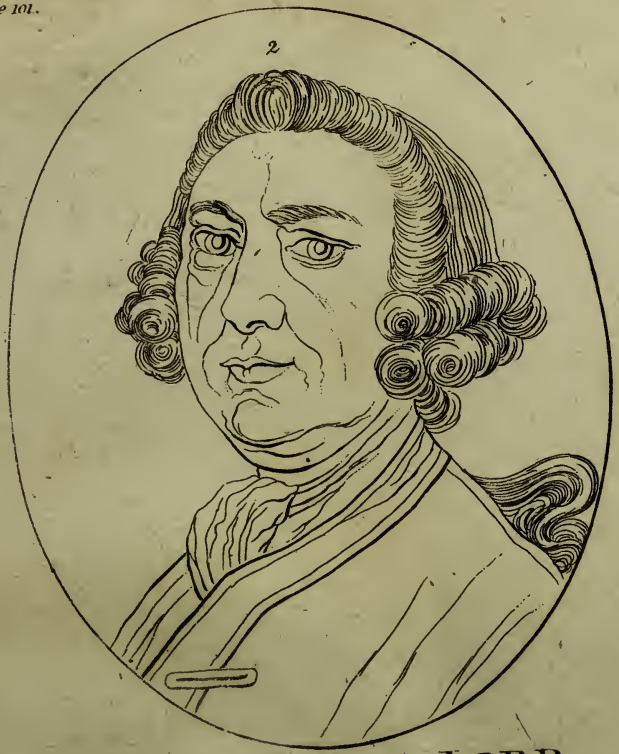
FOUR PROFILES. See the oppoſite Plate.

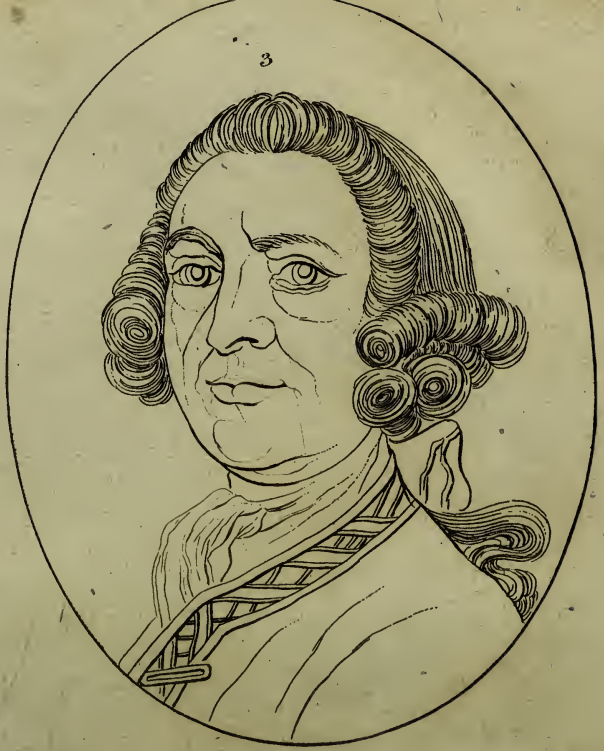
At the firſt glance of theſe Profiles many would not ſcruple to ſay, that, except in the head-dreſs, they have a perfect reſemblance: had they been produced ſeparately at diſtant intervals, and had the locks been diſpoſed in the ſame manner, the major part of obſervers would inſtantly have ſaid, 'There is a face which I have ſeen before two or three times.' Although the four faces now under conſideration, exhibit nothing heterogeneous, there is yet in them a wide difference of character: ſo far as ſiſters reſemble each other, they have a likeneſs. The forehead of No. 4 is much inferior to thoſe of the other three. The noſe of No. 2 is the moſt beautiful, and diſcovers the greateſt ſhare of penetration. In profile 4, the lower part of the face has by no means ſo much ſpirit as that of the

Engraved

Four Heads.

From Lavater





LORD ANSON. *From Lavater.*

N° 1.

Barlow sculp.

CARICATURE of LORD ANSON.

From Lavater.

the other three; the third, in this respect, evidently merits the preference, the eye of which is also the most intelligent of the whole. There are the marks of childish timidity in the mouth of No. 2, which forms a contrast with the nose: this does not appear in the three other mouths, that of 4 in particular representing rudeness and insensibility, rather than childishness.

Several other differences might be pointed out, were it necessary; but enough is said, I trust, to impress on the mind of the reader, that the greatest exactness and sagacity must be employed in the study of Physiognomies. He cannot but observe, that an apparent resemblance may lead into mistakes respecting very characteristic differences.

II.

CARICATURE OF LORD ANSON. See the Plate.

A Physiognomy so marked as that of Lord Anson, cannot be disfigured so much as to become wholly obscured. A person who has but once seen the face of this great Admiral, whether when living, or a portrait, will exclaim, on viewing these caricatures, 'That is 'Anson! and yet every one of them widely differs from the other. An accurate observer will discover innumerable differences: 'These 'are, says he, three disfigured representations of a great man, 'whom the utmost powers of caricature cannot wholly degrade. 'The first face, shaded, is that of a man who says with wisdom, "I will," and with firmness, "I can." A vast project is visibly 'expressed by the arch of the forehead; and, for its execution, you 'may trust the eye-brows. Forehead 2, does not trace plans so luminous, nor so well digested as those of forehead 3; and they 'again are inferior to those of forehead 1. On the other hand, the 'nose 2 announces more judgment than the nose of the first figure, 'for there is less cavity in the curve which forms it, drawn from 'the eyebrows. The 3 is more characteristic and manly than the '2 The mouth 1 expresses more wisdom and taste than mouth '2; and the 3 more ability and firmness than the other two. In 'the eyes of the first figure there is something more characteristic

'than in thoſe of the third; but they are prefarable to thoſe of 'the ſecond.'

III.

As a third example, I ſhall add an ideal head after Raphael, from the Athenian ſchool. 'They are three beautiful faces taken from the ideal world,' a perſon poſſeſſed of the true phyſiognomical ſentiment would ſay. To which may be added, by the Genius of Obſervation, 'The three are all beautiful; but, however, a diſ-'tinction muſt be made. The forehead 3, though it be not drawn 'with ſufficient accuracy, poſſeſſes the moſt thought, and materially 'differs from the firſt and ſecond. Forehead 2 would be the moſt 'noble, if the point where it meets the root of the noſe were not 'heterogeneous. The harſhneſs of the forehead 1 is inſupportable. 'The eye-brow 2, is the moſt thinking of the three. In the out-'line of noſe 1, the upper part is the moſt noble. Noſe 3 has the 'advantage of the others in the contour of the lower part, and of the noſtril; that of the firſt is ſhocking. Of the upper lips, that 'of figure 3 has the leaſt delicacy. The under lips are all badly 'drawn; and the three chins are all wretched.'

Compariſons ſuch as theſe exerciſe and rouſe the ſpirit of obſervation. In this view, begin always with ſeparating and ſimplifying objects; compare, obſerve, every part, every line, and every point, as if the only object in view were to obſerve and compare that alone; and, afterwards, compound all the different parts into a new whole.

LECTURE

Three Heads after Raphael. *From Lavater.*

Barlow fculp.

LECTURE X.

THE TRUE PHYSIONOMIST.

MOST men imagine that their capacities are ſuited to almoſt every ſcience, and that they are equal to any undertaking; but, on accurate inveſtigation, the very reverſe will appear to be the fact. All men who have learned to write, have a taſte for drawing; but not one in ten thouſand arrives at excellence in the art of deſign. To Poetry, Eloquence, and Phyſiognomy, the pretenders are equally numerous, and their ſucceſs may be eſtimated after the ſame manner; notwithſtanding the latter ſcience requires only the proper uſe of eyes and ears. It may therefore be acceptable to point out the characters which diſtinguiſh thoſe who are and thoſe who not are to expect proficiency as Phyſionomiſts; the latter I would by all means diſcourage, for a ſmatterer in this ſcience, with a feeble mind, and a corrupted heart, is not only the moſt contemptible, but the moſt dangerous of mankind.

It is wholly impracticable to become an excellent Phyſionomiſt without the advantage of a good figure. The handſomeſt Painters have arrived at the greateſt eminence in their art: Rubens, Van Dyk, and Raphael, who preſent three degrees of male beauty, are alſo three geniuſes in Painting, but each of a different order. The moſt highly-favoured Phyſionomiſts, with reſpect to their exterior, will always be found the moſt intelligent. As the virtuous

man

man is fitted beſt to judge of virtue, and the man of integrity to decide in caſes of juſtice and equity; ſo perſons who have the moſt beautiful faces are beſt qualified to expatiate on the beauty and dignity of Phyſiognomies, and of perceiving what is defective and faulty. Phyſiognomy, probably, would be leſs in repute, was beauty in men ſeldomer to occur. What ability and penetration did the ancients in this reſpect poſſeſs, and how few of the moderns are able to rival them! The nature of our climates, the form of our governments, the poliſh and effeminacy of our manners, are all obſtructions in the road to improvement. The cultivation of letters, our unſubſtantial aliments, the cloſeneſs and heat of our apartments, the general uſe of pernicious liquors, all, alas! concur to extinguiſh the tottering remains of that vigour tranſmitted to us by our anceſtors. In other times, thoſe who laboured under any bodily defect, the lame, the blind, one whoſe noſe was flat, were all forbidden to appear before the altar of the Lord: in like manner muſt the entrance into the ſanctuary of Phyſiognomy be guarded, to exclude all who appear before it with a perverſe heart, ſquinting eyes, a miſhapen forehead, and a diſtorted mouth. 'The light of the body is the eye; if therefore thine eye be ſingle, thy whole body ſhall be full of light; but if thine eye be evil, thy whole body ſhall be full of darkneſs. Take heed, therefore, that the light which is in thee be not darkneſs. For if the light which is in thee be darkneſs, how great is that darkneſs! But if thy whole body be full of light, having no part dark, the whole ſhall be full of light, as when the bright ſhining of a candle doth give thee light.'

He who aims at becoming a Phyſionomiſt, muſt ſeriouſly conſider the preceding words.——Eye! which art capable of beholding objects in their true ſtate, without exaggerating one tittle; thou art the moſt perfect image of reaſon and wiſdom! In truth, thou art both reaſon and wiſdom, not the image of either: the Phyſionomiſt ſees nothing without thy vivifying light; darkneſs ſurrounds him which ever way he turns.

He who is capable of aſſerting, though but once in his life, that a man's figure ſignifies nothing, that his face is no index of the mind, that all foreheads are equal in ſignification, that there is no difference

difference between one ear and another, or other ſuch-like abſurdities—placing all his diſcernment in actions only—will never be a phyſionomiſt. He who prefers art to truth, and *manner in painting* to correctneſs of deſign; who values the almoſt ſupernatural labour of Van der Werf, and the ivory tint of his fleſh more than a head of Guido; who manifeſts no ſatisfaction in poring over the landſcapes of Geſſner; he who cannot comfortably reſt his foot in the Ark of the celebrated Bodmer; who diſcovers not, in the Apoſtles of Klopſtock, what is moſt ſublime in human nature—an Archangel in his Eloa, and in his Chriſt relieving Samma the God Man; he who diſcerns nothing in Goethius but a Wit, who conſider Haller as a harſh writer, and Herder as an obſcure one; he whoſe heart is inſenſible of a ſoft emotion on viewing the head of Antinous, whoſe ſoul is not elevated at the ſublimity of the Apollo, and who feels it not even after Winkelmann; he who is not moved, as it were, to the ſhedding of tears, in contemplating theſe ruins of the ancient ideal perfection of humanity, at the degradation of Man, and of Art his imitator; he who, in viewing antiques, diſcovers not in Cicero a head luminous and intelligent, in Cæſar the characteriſtics of courage and enterpriſe, in Solon the profoundeſt wiſdom, in Brutus unſhaken firmneſs, in Plato wiſdom almoſt divine; he who, in examining modern medallions, diſcovers not in Monteſquieu the moſt perfect ſagacity; in Haller a tranquil and reflecting look, with an exquiſitely refined taſte; in Locke a profound thinker; in Voltaire the keen ſatiriſt; that Man who is incapable of theſe diſcriminations, will never attain to the character of a middling phyſionomiſt,

He who does not evince an emotion of deference, on ſurpriſing a benevolent man in the act of conferring a favour, as he thought, unobſerved; he who is not agitated by the plaintive voice of innocence, by the ingenuous look of pure modeſty, by the aſpect of a lovely infant repoſing in the boſom of its mother, who forcibly manifeſts her fondneſs, by inhaling the air he breathes; he who is not feelingly touched on preſſing the hand of a ſincere friend; he who is inſenſible to all theſe objects, who does not acknowledge their impreſſions, will, rather than become a phyſionomiſt, murder his own father.

If theſe, then, are the objections to a phyſiognomiſt, what are the qualities requiſite to the formation of that character? They are, firſt—A good figure, a body well-proportioned, delicate organization, ſenſes ſuſceptible of being eaſily moved, and of faithfully imparting to the ſoul the impreſſion of outward objects; and he *muſt* have a penetrating, juſt, and quick eye. All this I have ſaid before; but its importance demanded a repetition.

Acute ſenſes ſolicit the mind to obſervation; and obſervation greatly contributes to perfect the ſenſes, as it poſſeſſes a regulating power over them. Perhaps, however, the cleareſt ſight is not always found in thoſe who have the greateſt talent for obſervation; for, in this reſpect, ordinary perſons have often the advantage of men of genius. Blind Sanderſon, beyond all doubt, if bleſſed with a ſmall degree of ſight, would have been a nice obſerver.

The very Soul of Phyſiognomy conſiſts in perceiving objects with a diſtinguiſhing eye; he who profeſſes this ſcience, ought to be equally acute, prompt, accurate, and extenſive in his ſpirit of obſervation. To obſerve is to be attentive: attention is the direction of the mind to a certain object, which it ſelects from a great number of others ſurrounding it; this object Attention will conſider narrowly, no other will interfere to the excluſion of that under conſideration, its ſigns and its characters will be analyſed, and of conſequence they muſt be accurately diſtinguiſhed. The uſe of judgment is, to obſerve, to pay attention, to diſcriminate, and to diſcover reſemblance and diſſimilitude, proportion and diſproportion: the phyſionomiſt, therefore, who poſſeſſes not an exquiſite judgment, is wholly precluded from making accurate obſervations, he is unable to arrange and compare, and to deduce the neceſſary conſequences. Phyſiognomy is the logic of corporeal differences; it is judgment reduced to practice. To ſee neither too little nor too much, but exactly what the object repreſents; not to add or ſuppreſs a tittle; requires all the depth, all the ſolidity of judgment, of which a human being is capable.

To the qualifications already enumerated, the real phyſionomiſt muſt poſſeſs a ſtrong and lively imagination, a quick and penetrating underſtanding; imagination, to view every feature clearly, and without

without labour; to recal them to mind, as occaſion may require; to arrange the images in his head without the ſmalleſt confuſion, and, in ſhort, to act with the ſame eaſe as if the objects of his contemplation were actually in his ſight, and as if it reſted wholly with himſelf to alter them as his fancy might dictate—Underſtanding, to be able to trace the reſemblance of ſigns to other objects, when thoſe ſigns are already diſcovered: for inſtance, if he obſerves in a head or a forehead ſomething characteriſtic, thoſe traits are inſtantly imprinted on his imagination, and his underſtanding preſents him with the reſemblances which help to determine theſe images, and clothe them with ſomewhat more of ſign and expreſſion. He muſt be capable of ſeiſing approximations for every characteriſtic feature which has been obſerved, and of determining the different degrees of it by the aid of his underſtanding, which ought to be habitually exerciſed; for it is the underſtanding alone which creates, and forms, the phyſiognomical language, which, however, has hitherto been moſt wretchedly defective.

No man can ſay, 'I am an accompliſhed phyſionomiſt,' without he has acquired the utmoſt copiouſneſs of language; and even then, his claim to that character in its fulleſt extent, may admit of ſome doubt; it is neceſſary that he ſhould create a new language, more expreſſive than any at preſent known: he muſt range the whole extent of the habitable globe, in ſearch of every work of genius, of art, and of taſte; every collection of words muſt be ſubſervient to his purpoſe.

A juſt knowledge of drawing is abſolutely neceſſary, as an auxiliary to language; without this acquirement, he cannot be confident in his deciſions, nor will his determinations bear the impreſs of ſolidity. A Painter who is verſed in the theory of his profeſſion, and who is continually reducing it to practice; a Phyſician who is acquainted with the principles of medicine, and who daily viſits a great number of patients; muſt certainly be more qualified to decide on painting and medicine, than thoſe who poſſes an equal knowledge of the theory, but none of the practice! The moſt natural language of phyſiognomy is drawing; it is its firſt and ſureſt expreſſion; it wonderfully aſſiſts the imagination,

is the only true medium of fixing with certainty, of portraying, of rendering ſenſible an infinite number of ſigns, of expreſſions, of ſhades, which words cannot deſcribe, and which can only be expreſſed by the pencil. The phyſionomiſt who does not draw with freedom, with correctneſs, and characteriſtically, will ſuffer a multitude of highly important obſervations to eſcape; he cannot retain them in his memory, and of neceſſity muſt be unable to impart them to any one elſe.

A perfect knowledge of the Anatomy of the human body is indiſpenſably requiſite: the phyſionomiſt muſt be perfectly acquainted not only with all the parts which are expoſed to view, but alſo with the connection, the arrangement, and the ſeparation of the muſcles. To prove himſelf an adept in phyſiognomical language, he muſt know the higheſt ideal perfection of the human body, and be capable of diſcovering, at the firſt glance, every irregularity in the ſolid and muſcular parts, and apply to all of them their proper name.

Phyſiology, or the ſcience of the perfection of the human body in a ſtate of health, with the Temperaments, muſt alſo be well underſtood; eſpecially the colour, the air, and the appearances which reſult from the different mixtures of the blood and humours, and even the parts which compoſe the ſubſtance of the blood and their different proportions. In ſtudying the Temperaments he muſt be attentive to, and poſſeſs a knowledge of, the external ſigns of the conſtitution of the nervous ſyſtem; a ſtudy much more neceſſary and much more eſſential than the theory of the blood.

The moſt important knowledge, however, to a phyſionomiſt, is that of the Human Heart! and it is impoſſible that he ſhould decide with the ſmalleſt propriety on that of another man, till he has nicely examined that of his own, till he has unveiled all its receſſes and diſcovered its moſt ſecret ſprings. Beſides the general utility of ſtudying the human heart, of knowing the filiation of the propenſities and paſſions, their affinity and relations, their ſymptoms and diſguiſes, the phyſionomiſt is under the moſt poſitive obligation to devote himſelf to this ſtudy. The better to explain my

reaſons

on, I shall make free to borrow the language of a critic who has animadverted on my first Essays.

"The sensations which the observer feels in considering any object, have certain shades with which he is singularly struck, and which frequently have no existence but for himself alone; for they may have a relation only to the individual constitution of his intellectual faculties, and to the particular point of view in which he examines every object in the natural and moral world. Hence it comes to pass, that he makes a number of observations which are of no use to any body but himself: with whatever vivacity he may feel these, he will find it extremely difficult to communicate them to others. These delicate observations, nevertheless, will certainly have an influence upon the judgments which the physiognomist forms. Thus, on the supposition of his being acquainted with himself (and he ought in reason to make some proficiency in this, before he undertake the study of other men) he must compare anew the result of his observations with the way of thinking that is peculiar to him; he must separate what is generally granted, from what may be only the effect of his individual manner of observing."

Having already, in other parts of this Work, been explicit, it remains only to say, once more, that an accurate and profound knowledge of his own heart, is one of the leading features which ought to mark and distinguish the true physiognomist.——Ah! what humiliating indications, what presentiments, do I read on my face, every time that an irregular emotion arises in my heart! With downcast eyes, and averted head, I shrink from the observation of men, and the reproaches of my glass. How I start from the evidence of my own eyes, and from the penetrating glance of those of my fellow creatures, when I detect my heart in practising any thing that has a resemblance to artifice, either towards itself or towards another!——If you know not what it is, reader, frequently to blush at your thoughts or your actions——supposing you for a moment to be the most amiable of men, for the best among us are frail——if, I say, you know not what it is to stand with downcast eyes before yourself, and before others; if you dare not own to your-

yourself, and confess to your friend, that you perceive in your heart the germ of every vice; if, in the tranquillity of solitude, before God, without any confident but your own conscience, you have not a thousand times felt yourself ashamed; if you do not possess power enough to examine the progress of your passions up to the very trace, to investigate the first impulse which determines you to act well or ill, and to confess the whole to God or your friend; if you have not a friend whom you would entrust with this confession, who can act as the representative of mankind and of Deity, in whose eyes you may appear invested with the same sacred character; a friend that reflects your own image, and who sees his image reflected from you; if, in short, you are not a good man; you never can become a good observer, nor even a tolerable physiognomist.

O, to what a degree must your heart be good, pure, tender, and generous, unless you intend that the talent of observation should prove prejudicial to your fellow-creatures and a torment to yourself! If you are devoid of the spirit of love, how can you discern the characters of benevolence and charity! How shall you trace the impress of virtue, or the expression of a noble sentiment, if love lend not keenness to the eye! You cannot discover the vestiges of them in a face accidentally disfigured, or that presents something harsh to the first glance. Should your soul be enslaved by base passions, how erroneously will they dictate! Pride, envy, hatred, and selfish meanness, must be banished from the heart, without which 'thy eye being evil, thy whole body shall be full of darkness:' criminality will be read on a forehead where virtue is written in legible characters, and will suppose in others all the vices of which conscience accuses yourself. He who bears any resemblance to your enemy, will be oppressed with all the vices, with all the defects, which your offended self-love imputes, probably without cause, to that enemy; the bad qualities in that case will be exaggerated; the amiable ones will be passed over without notice; and nothing will present itself to your imagination but horrid deformity.

Ah! if I were but endowed with the spirit of those sublime men who

who poſſeſſed the gift of diſcerning the inmoſt receſſes of the heart, and of reading the thoughts, how many additional touches ſhould I yet add to the moral character appertaining to the phyſionomiſt! He ought to know the world perfectly; and to attain this knowledge, he muſt aſſociate with men of all ranks and conditions, he muſt attend them in every poſſible caſe and ſituation, and ſtudy them in all circumſtances and ſituations. A retired ſtate will impede his deſigns; nor ſhould the active ſcenes of life be copied from one circle; in fact, the phyſionomiſt muſt travel, he muſt procure details of facts extenſive and various, commence an acquaintance with artiſts, and ſuch of the learned world as have made a ſerious ſtudy of the knowledge of man; he muſt converſe with perſons who are eminently vicious, as well as with thoſe who are eminently virtuous; with thoſe who are intelligent, and with thoſe who are uninformed, nay with children; he muſt have a taſte for letters and for painting, and indeed for all the other works of art.

The phyſionomiſt muſt poſſeſs a ſoul not to be eaſily ſhaken; and yet he muſt be gentle, innocent, and mild; no rude or boiſterous paſſions muſt invade the peaceful territories of his heart, all the various avenues and windings of which muſt be under his own guidance and direction. If he is not generous and noble himſelf, he cannot diſcover generoſity and greatneſs in the character of another.

THE PHYSIOGNOMIST—ADDITION.

IMPARTIAL feelings of ſelf-felt defects induce me to declare my own inſufficiency, and to pronounce the ſentence of condemnation upon my own Work. It is not miſconceived modeſty called by the French *Mauvaiſe Honte*, which conſtrains me to make this confeſſion; it is a thorough conviction, which obliges me to declare that I am far from being a phyſionomiſt. I am in fact but the fragment of one, juſt as imperfect as the book I preſent to the public, which contains not a complete treatiſe, but only ſketches of what might be, and I hope, one day or other, will be done upon the important ſubjects of moral philoſophy and ſyſtematical phyſiognomy.

LECTURE

LECTURE XI.

MORAL AND PHYSICAL BEAUTY COMPARED.

WHETHER there is a ſenſible relation or harmony between moral and phyſical beauty; between immorality and corporeal deformity, is a queſtion that well deſerves inveſtigation. Many voices agree in affirming the truth of this poſition, yet our proper buſineſs at preſent ſeems to be, to eſtabliſh it by authentic and demonſtrative evidence.

The candid and liberal reader will, no doubt, be diſpoſed to hear and canvaſs the proofs on either ſide of the queſtion; but there are many who will hear nothing ſaid in favour of what they themſelves hold no favourable opinion of; yet I hope I may venture to predict, a time will come, when even young children will ſmile at the unneceſſary trouble I am taking, in attempting to demonſtrate ſuch ſelf-evident truths, and when the unprejudiced part of mankind will regret to reflect, that there was a time in which the cold ſceptical part of the world ſtood in need of ſuch demonſtration.

Truth will be truth, in ſpite of falſehood, and whether it be admitted or denied; therefore my bare aſſertion can never render

true the ſubject of that aſſertion; but, if I judge it bears the ſignature of truth, I boldly affirm the poſition, becauſe I think it is true.

Upon the preſumption that we are the reſult of ſovereign wiſdom, it is highly probable, that there exiſts a collateral harmony between moral and phyſical beauty; and it is apparent, that the perfect Author of our ſyſtem has given indication of his finding complacency in it, by eſtabliſhing a natural union between moral and phyſical excellence. We cannot for a moment ſuppoſe, that the contrary can take place, when we conſider the infinite wiſdom and goodneſs which formed us has left nothing to chance, nor performed any thing without a previous deep deſign.

Thus, who could ſupport the following reaſoning, That in the natural order of things, and general and invariable arrangement, the moſt elevated degree of moral perfection ſhould be united with the moſt horrid phyſical deformity; or that God denied to virtue every degree of beauty, and that the philanthropical friend to mankind was the moſt diſguſtful image, that he might not become an object of love? Or who could impudently ſuppoſe that nature in ſome meaſure is ſo diſpoſed to imprint the ſeal of uglineſs on what is moſt eſtimable and moſt amiable in itſelf!

In the next place, if we ſuppoſe the ſame diſagreement to exiſt between the intellectual faculties and the outward form of man, we muſt derogate much from the attribute of eternal wiſdom, which we know has impreſſed upon his creatures a character ſuitable to their diſpoſitions, and proportioned to the degree of intelligence with which they are endowed.

Although this is obvious to the meaneſt capacity, yet there are ſome who deny the truth, and will not allow this harmony to be of ſo much importance as it appears in the eye of the phyſiognomiſt, who conſiders that the allwiſe Author of nature, muſt be

much more attentive to the manifeſtation of our moral perfections than of our animal faculties.

Neither is it conſiſtant with propriety, or with our ideas of real perfection, to ſuppoſe our Creator to have given us a robuſt body and vigorous appearance, with a fine organical frame, and delicate texture of habit, This is obſerved here without any view to exceptions, which ſhould not be brought in proof againſt a general law. Nevertheleſs, there are thoſe who do not conſider the general premiſes, and are eternally arguing upon the ſame narrow principle of ſuch exceptions: and yet this ſtrange want of agreement would be a diſplay of conſiſtance, compared to an arrangement which ſhould univerſally produce a viſible want of harmony between moral effects and phyſical beauty.

However luminous and concluſive ſuch reaſons may appear, and whatever weight they may be ſuppoſed to have upon the minds of the unthinking, they are not ſufficiently concluſive and concurrent with ſound reaſoning, to be admitted as evidence againſt the former poſition. the reality of the fact is the point to be ſetteled at preſent, and, conſequently, the ſtrength of the argument muſt be the truth of the axiom, the foundation of which muſt be grounded upon obſervation and experience.

In another place it muſt be granted, and nobody will attempt to deny it, who has ever made the ſlighteſt obſervation upon his own face, or that of another's, when it has been agitated by any extroordinary circumſtance, that ſuch a ſtate of mind is expreſſed upon the face as ſuits with the ſubject that agitates it, in ſuch a form, that every perception of ſenſation is marked on the face in a particular manner: and it is evident to every one, that different ſituations of mind are expreſſed by different conformations of the features, and that ſimilar feelings have not different appearances.

To theſe reaſons may be added, what no moraliſt will deny, that certain unavoidable changes of circumſtances, produce ſuch ſenſations in the mind as are expreſſed, conſtantly and univerſally, with frightful, odious, and contemptible indications in the face; while,

on the contrary, noble, great, generous, and benevolent modes of feeling, create upon the countenance viſible ſuffuſions of joy, and modes of feeling, which ſhews the heart to be moved with the ſenſible effects of eſteem and gratitude, while the contrary, as mentioned before, produce quite oppoſite effects.

And laſtly, for I take it for granted, what cannot eſcape the obſervation of every one, however inexperienced, that there are ſuch obſervable forms as are aptly denominated beautiful and ugly, with reſpect to the features of the face (for at preſent I advert to faces only) and that none but the individuals of certain nations have formed, from ſome accidental conformations, a capricious taſte, from coutradictory and arbitrary notions, or extraordinary ideas, which they have acquired of the beauty of the human figure. Thus Negroes admire a flat noſe, and nobody elſe; and no race of mankind, except one ſmall inconſiderable people, conſider wens as ornamental; hence it is evident, that nothing but the tyrrany of an ancient, national, and hereditary prejudice, could have extinguiſhed, or altered to ſuch a degree, the natural ideas of the ſublime and the beautiful in the human countenance.

Place a handſome man beſide an ugly one, let both be in the extreme, aud try the opinion of people of every nation, and ſee if any will pronounce the ugly man handſome, or the contrary, for we muſt reckon for nothing the ſingular objections above ſtated, which do not affect the certain and invariable principles, upon which take is univerſally conſidered to be formed.

Now theſe very men who diſagree with the other inhabitants of the globe, in forming a right judgment of beauty or deformity, in ſome ill-marked caſe, will coinſide in opinion in every well formed and ſtriking inſtance, and will manifeſt the ſame ſentiment of beauty and uglineſs whenever they happen to ſee through optics, that are not blended by national prejudices.

My idea of inflancing examples ſtrongly marked, it becauſe the farther the object is removed from either of extremes, the more penetration and experience is required in the eye of the obſerver to

fix the character of it; and such a portion of penetration is rarely to be expected from an uncultivated people.

The mistakes which some incurious and undiscerning individuals might fall into respecting the intermediate degrees of the beautiful or the contrary, invalidate not the distinct line of seperation which exists between the two extremes; for the same reason that ten lines have no apparent difference in length, though they all exceed more or less in a point or two; and this is because the difference is too inconsiderable to strike the eye of an inaccurate connoisseur.

But to return to where we were before, it will be just necessary to premise a few observations over again.

It is evident, that what passes in the mind is sufficiently expressed in the face to be perceived by the slightest observer. Every one may observe physical beauties and deformities in the features of the human countenance.

And, that there are moral beauties and deformation, dispositions of mind, which awaken benevolence; and others which inspire contrary sentiments.

But there remains one question for solution; and that is, Is it usually found that the expression of moral beauty is likewise physically beautiful; and is that of moral deformity, according to the degree of turpitude in like manner physically ugly? or is sometime the one, and sometimes the other more or less so, without a reason for it?

To determine more easily these questions, it will be necessary to try an experiment; for an example, let us take the immediate expression of some of the great passions of the mind. Shew to a clown, or a connoisseur, or the first person that happens to come in your way, the face of a man in whom benevolence is the predominant character, and that of a man vile and contemptible; of an honest man, and that of a cheat. Afterwards shew them the same

faces when either was in the exercise of some noble act, generosity or in a violent fit of jealousy; and then require their opinion, to which of these faces they would give the preference; that is, which of these two faces is handsome or ugly in itself, abstractedly from the skill of the artist?

These would all agree respecting the same faces, that one conformation of expression is beautiful, and the other disagreeable.

If you then enquire of what passions, of what state of mind do these faces exhibit the resemblance? it will be answered, that the most disagreeable expressions refer to the most vicious habits and dispositions.

Draw the comparison between certain features seperately, the mouths, the eyes, the noses, and the foreheads. Examine where are the delicate lines which form the inexpressibly agreeable, whose continuity is almost imperceptible, which extend and lose themselves insensibly, the regular and beautiful lines, which independent of expression were pleasing, because they were natural and soft; and afterwards analyse the harsh, unequal, unpleasing curvical angular lines which caused such disgust, and find if the parties judging will mistake one for the other.

To grow learned in the art of physionomies, nothing will contribute more than the analysing all the shades which present themselves, from the highest degree of goodness down to the lowest extreme of malignity and vice; and if, for example, you draw the coutour of the lips, you will soon perceive as you proceed, that the most beautiful and delicate line gradually degenerates into a stiffer and less graceful, and at last become irregular, shocking, deformed, and hideous; so that you may see the harmony and beauty of features progressively change and disappear, in proportion as the passions rise in strength and get the ascendency over reason. The proof of what is here advanced will be found exemplified in the additions to these Lectures; and the remark will equally apply to every mixture and combination of character, morally beautiful, or on the contrary, morally deformed, that ever did or ever will

exiſt. The ſame variety and the ſame ſhades will be found in all their various expreſſions in every climate and at every age, and all though diſſimulation may partially alter, it never can totally blandiſh the paſſions within, ſo as to deceive a careful obſerver, for the combination of the features will always expreſs the moral diſpoſition which actually predominates.

Hitherto the ſubject has preſented but little difficulty; and I may perhaps be deemed a tautologiſt by ſome of my readers, for going into a ſuperfluous detail; but I have only ſo done to have the more clear ground for proceeding upon.

The ſecond poſition I am about making, will eaſily be granted. An habitude of a certain direction of features, a movement frequently repeated, produce a laſting impreſſion on the flexible parts of the face, and in many caſes affect the offifical and ſolid parts from the tender years of youths upwards, as will be demonſtrated hereafter. Thus it is obſervable, that a graceful impreſſion often repeated, engraves itſelf on the face, and forms a pleaſing portraiture of gracefulneſs at once beautiful and permanent. For this reaſon, how careful ought parents to be when they place out their children, to let them have good and proper patterns, for impreſſions taken in the early years of youth are moſt commonly irradicable, and it is found that a diſagreeable impreſſion, by frequent repetition, fixes at laſt on the countenance habitual marks of deformity. A combination of theſe agreeable traits happily meeting in the ſame phyſionomy, and where nature has been liberal in the reſt of the figure, will produce upon the whole a handſome and agreeable face; and, on the contrary, the union of many diſagreeable traits will as certainly render a viſage ugly, and deformed.

Further it may be obſerved, that there is ſcarcely a ſingle ſituation of the mind which may be abſolutely and excluſively ſaid to belong to one ſingle feature. An expreſſion is found much more ſenſible in ſome than in others; and again the ſame expreſſion will produce alterations much more perceptible in ſome features than in others: ſtill it is equally true, that every mental emotion produces a change in all the flexible parts of the face, and whenever

the mind is under the influence of a disagreeable or painful disposition, they always declare the same by their disagreeable form; as, on the contrary, the exterior form assumes a graceful air, when the mind is well disposed and at ease from any adventitious difficulty.

Thus the combination of the features always expresses the moral disposition which actually predominates; and the same situation of mind produces in all the parts of the face, according as it is more or less often repeated, permanent expressions whether graceful or disagreeable, which root into habit and become even as radical as the sensorium which directs them.

To conclude this part of our Lecture, we may observe that certain situations of mind frequently repeated, produce propensities, these become habits, and the passions usually resulting therefrom may be properly said to be their offspring.

LECTURE XII.

THE STATE OF SOCIETY MODIFIES AND ENTIRELY FORMS THE COMPLEXION AND FIGURE IN THE HUMAN SPECIES.

I COME now to obſerve, what is of much more importance on this part of the ſubject, that all the features of the human countenance are modified, and its entire expreſſion radically formed, by the ſtate of ſociety.

Every object that impreſſes the ſenſes, and every emotion that riſes in the mind, affects the features of the face, the index of our feelings, and contributes to form the infinitely various countenance of man. Paucity of ideas creates a vacant and unmeaning aſpect. Agreeable and cultivated ſcenes compoſe the features, and render them regular and gay. Wild, and deformed, and ſolitary foreſts tend to empreſs the countenance with an image of their own rudeneſs. Great varieties are created by diet and modes of living. The delicacies of refined life give a ſoft and elegant form to the features. Hard fare, and conſtant expoſure to the injuries of the weather, render them coarſe, and uncouth. The infinite

attentions of poliſhed ſociety give a variety and expreſſion to the face. The want of intereſting emotions leave its muſcles lax and unexerted, they are ſuffered to diſtend themſelves to a larger and groſſer ſize, and acquire a ſoft and unvarying ſwell that is not diſtinctly marked by any idea. A general ſtandard of beauty has its effects in forming the human countenance and phyſiognomical figure: every paſſion, and mode of thinking, has its peculiar expreſſion, and all the preceding characters have again many variations according to their degrees of ſtrength, according to their combinations with others, whoſe firſt principles are in the natural ſtate of man, and according to the peculiarity of conſtitution or of climate that form the ground on which the different impreſſions are received.

As the degrees of civilization, as the ideas, paſſions, and objects of ſociety in different countries, and under different forms of government, are infinitely various; they open a boundleſs field for variety in the human countenance. It is impoſſible perhaps to enumerate them; they are not the ſame in any two ages of the world.

It would be unneſſary to enumerate them, as my object is not to become a traveller, but a phyſiognomiſt, and to evince the poſſibility of ſo many differences exiſting in one ſpecies; and to ſuggeſt a proper mode of reaſoning on a new plan, and exemplifying varieties as they occur to my obſervation.

For this purpoſe, I ſhall, in the firſt place, endeavour by ſeveral facts and illuſtrations, to evince that the ſtate of ſociety has a great effect in varying the figure and complexion of mankind.

In the next place, it will be neceſſary to diſtinguiſh between the ſavage and the civilized, and particularly between the natural ſavage in the foreſt, and the natural reſult of that aggravated condition of life, in which many are forced to exiſt.

To evince that the ſtate of ſociety has a great effect in varying the complexion and figure of mankind, I ſhall derive my firſt illu-

ſtration from the ſeveral claſſes of men in poliſhed nations; and then I ſhall ſhew, that men, in different ſtates of ſociety, have changed, and that they have it continually in their power to change, in a great degree, the aſpect of the ſpecies, according to any general ideas or ſtandard of human beauty which they may have adopted.

And, in the firſt place, between the ſeveral claſſes of men in poliſhed nations, who may be conſidered as people in different ſtates of ſociety, we diſcern great and obvious diſtinctions, ariſing from their ſocial habits, ideas, and employments.

If I had not profeſſed before this, my incapacity to write a complete Treatiſe upon Phyſionomy, I ſhould before now have acknowledged my deficiency. I every moment feel the want of regular information, and wonder that any perſon can venture an opinion upon chance, without a reaſonable foundation.

The poor and labouring part of the community are uſually more ſwarthy and ſqualid in their complexion, more hard in their features, and more coarſe and ill-formed in their limbs, than perſons of better fortune, and more liberal means of ſubſiſtence. They want the delicate tints of colour, the pleaſing contour of the lines, the pleaſing regularity of features, and the elegance and fine proportion of perſon, which when heightened by lineality of features, forms the moſt agreeable aſſemblage of human perfection.

There may be particular exceptions. Luxury may diſfigure the one; a fortunate coincidence of circumſtances may give a happy aſſemblage of features to the other: but theſe exceptions do not invalidate the general obſervation, for it ought to be kept in mind through the whole of the following illuſtrations, that, when mention is made of the ſuperior beauty and proportion of perſons in the higher claſſes of ſociety, the remark is general. It is not intended to deny that there exiſts exceptions both of deformity among the great, and of beauty among the poor. And theſe only

are intended to be described, who enjoy their fortune with temperance, because luxury, and excess, tend equally with extreme poverty, to debilitate and disfigure the human constitution.

The distinctions before-mentioned, become more considerable by time, after families have held for ages the same stations in society.

They are most conspicuous in those countries in which the laws have made the most complete and permanent division of ranks.

What an immense difference exists in Scotland between the chiefs and the commonalty of the highland clans! if they had been found separately in different countries, the philosophy of some writers would have ranged them in different species. A similar distinction takes place between the nobility and peasantry of Spain, of Italy, and of Germany. It is even more conspicuous in many of the eastern nations, where a wider distance exists between the highest and the lowest classes.

The NAIRES, or nobles of Calcutta in the East Indies, have, with the usual ignorance and precipitancy of travellers, been pronounced a different race from the populace; because the former, elevated by their rank, and devoted only to martial studies and atchievements, are distinguished by that manly beauty and elevated stature so frequently found with the profession of arms, especially when united with nobility of descent: the latter poor and laborious, exposed to hardships, and left, by their rank, without the spirit or the hope to better their condition, are much more deformed and diminutive in their persons, and in their complexions blacker than their happier neighbours.

In France, you may distinguish, by their aspect, not only the nobility from the peasantry, but the superior orders of nobility from the inferior; these from citizens, and citizens from peasants. You may even distinguish the peasants of one part of the country

from thoſe of another, according to the fertility of the ſoil, or the nature of its product. The ſame obſervation has been made on the inhabitants of different counties in England: and I have been aſſured by a moſt judicious and careful obſerver, that the difference between the people in the eaſtern, and thoſe in the weſtern counties, particularly towards the north, is ſtriking and ſenſible. The farmers who cultivate the fertile countries of the Lothians, have a fairer complexion, and larger perſons, than thoſe who live in the weſt, and obtain a more coarſe and ſcanty ſubſiſtence from a barren ſoil.

If, in poliſhed ſociety, there exiſts leſs difference between the figure and appearance of perſons in the higher and lower claſſes of ſociety, than is expected and found in ruder ſtates of mankind, it is becauſe a more general diffuſion of liberty and equality has reduced the different ranks more nearly to a level.

Science and military talents open the way to eminence and to nobility. Encouragements to induſtry, and ideas of liberty, favour the acquiſition of fortune by the loweſt orders of citizens; and theſe not being prohibited by the laws or cuſtoms of the nation, from aſpiring to connections with the higheſt ranks, families are frequently blended, and you will often find in citizens the beautiful figure and complexion, the eaſy deportment and elegant figure of the nobleſt blood; and that in houſes, the founders of which bear the coarſeſt features that ever were formed in low life.

Such diſtinctions are, as yet, leſs obvious in many parts of the world than in populous cities, becauſe the people enjoy a greater equality; and the frequency of migration has not permitted any ſoil, or ſtate of local manners, to impreſs its character deeply on the conſtitution.

Equality of rank and fortune in the citizens of the United States of America; ſimilarity of occupations, and of ſociety; have pro-

duced ſuch uniformity of conduct and character, that hitherto they are not ſo ſtrongly marked by differences of features, as many other countries of ſmaller extent, and more partial form of government; for the differences of feature riſe ſolely from ſocial diſtinctions, which, in time, are found to become characteriſtical and invariable.

Another origin of the varieties ſpringing from the ſtate of ſociety, is found in the power which men poſſeſs over themſelves, of producing great changes in the human form and phyſiognomy, according to any common ſtandard of beauty which they may have adopted. The ſtandard of human beauty in any country, is a general idea formed from the combined effect of climate and of the ſtate of ſociety. And it reciprocally contributes to increaſe the effects from which it ſprings. Every nation varies as much from others in ideas of correct phyſiognomy as in perſonal appearance. Whatever be that ſtandard, there is a general effort to attain it, with more or leſs ardour and ſucceſs, in proportion to the advantages which men poſſeſs in ſociety, and to the eſtimation in which beauty is held.

To this object tend the infinite pains to compoſe the features, and to form the attitudes of children, to give them the gay and agreeable countenance that is created in company, and to extinguiſh all deforming emotions of the paſſions. To this object are directed all the endeavours and wiſhes of parents.

The purity or corruptneſs of manners, is another great ſource of the variations we find from the rules of correct phyſiognomy; and though it may be ſaid that we every day meet with vicious men who are handſome, and virtuous men under a homely appearance, yet this objection does not contradict, what I here ſimply affirm—"That virtue beautifies, and that vice renders a man ugly:" yet I do not aſſert, "that virtue is conſtantly the cauſe of beauty, and that uglineſs is the effect of vice alone." Yet who can deny that in all ſocieties there are proximate, that there are immediate cauſes,

which affect the phyſionomy of the face. Not only the mental faculties, but ſtill more that education, over which we have ſo little power, and the various conjunctures of life: ſickneſs, accidents, profeſſion, climate, and many other adventitious circumſtances, not in our power to controul; are, or may become, ſo many primitive cauſes of beauty or deformity? This aſſertion is nearly analogous to the truth, "that virtue contributes to temporal felicity, and vice to miſery in the oppoſite;" and this is not to be overcome by objecting, that many good men are unfortunate in this world, while a multitude of vicious perſons enjoying a large ſhare of proſperity here; and the moral character of man in all nations is not the leſs on that account, in the number of the more efficacious cauſes and means which contribute to his happineſs or miſery.

At the firſt advance of a ſtranger, we are certainly moved to declare our ſentiments, in which ſympathy and antipathy has a ſhare without our perceiving it. Thus we obſerve of a beautiful woman, "She is a fine woman, I muſt allow it; yet I do not like her." On the other hand, the ſaying is equally common, "That man is homely; yet in ſpite of his forbidding aſpect, he made at firſt ſight an agreeable impreſſion upon me, and I feel myſelf prejudiced in his favour." And if we acknowledge the truth, we muſt own, that the beauty whom we could not endure, and the man whoſe homelineſs appeared amiable, produced in us antipathy and ſympathy, entirely from our apprehenſion of the good or bad qualities diſcoverable in their faces.

Since it is acknowledged that there are certain agreeable traits in ordinary faces, as well as diſagreeable ones in the handſome, is it not a proof that the lineaments which form them are more ſubtle, more expreſſive, and more ſpiritual, than thoſe which may be denominated merely material?

And if it is alledged, that ſympathy and antipathy unfold themſelves only by degrees, in proportion as the virtues or vices of the perſon are diſcovered, in how many inſtances are they not determined at the firſt approach?

This ſympathy and antipathy is very remarkable in children; their minds can have acquired no previous knowledge, that perſons in whom ſuch features are found are of a contemptible or amiable character: I ſay, they can have acquired no experience of this kind; yet we find them fixing affectionate looks on a face which cannot paſs for phyſically beautiful, nor even pretty, but which promiſes an agreeable diſpoſition to them; while on the contrary, their averſion is ſometimes marked by the loudeſt outcries.

To fix with preciſion the terms we employ, it will be juſt neceſſary to obſerve, that I do not make the poſition abſolute, that the virtuous man is phyſically beautiful, and the vicious man phyſically ugly, for I certainly feel it might be expoſed to as many contradictions as there might be different ideas attached to the words virtuous and vicious. The man of the world, who calls every one virtuous, except thoſe whom he dares not immediately charge with vice; the bigot, who conſiders every one as wicked who has not formed the ſame rigid phantom of virtue with himſelf; the military man, who makes virtue conſiſt in courage, and obedience to ſubordination; the vulgar, who look upon every thing to be allowable but the very tranſgreſſion of the law; the labourer, reputed honeſt, till he is detected in robbing; the ſevere moraliſt, who allows nothing to be morally good, but the ſubjection of his feelings by the moſt painful ſacrifices;—all theſe will riſe up againſt a propoſition advanced in ſo vague and indeterminate a manner. But it ſhould be remarked, that what has been ſaid before, only refers to virtue and vice in the moſt general and extenſive ſenſe. By the firſt I underſtand all that is good, noble, honeſt, beneficent, and all that leads and concurs to any valuable end, without enquiring into the principle on which it is founded. And by the other, every thing that has a tendency to injure a fellow-creature; every mean action, every vile and diſgraceful attempt, from whatever motive it may ariſe.

It is a very reaſonable caſe, that a man may have been born with the happieſt diſpoſitions, and have for a long time practiſed, and carefully cultivated, a happy inclination for virtue; but that at length he may have ſo loſt himſelf, or deſcended to the gratification of ſome criminal paſſion, as that the whole world would claſs him

among the vicious, and rightly, according to the uſual ſenſe fixed to that word. But ſhall it be ſaid, upon that account, in retort to the poſition juſt made, "Look at that man! is he not as handſome as before he was reputed vicious? What ſignifies, therefore, your pretented harmony between diſcretion and beauty?"

But it muſt be obſerved here, that it was remarked the man was born with happy diſpoſitions, that he long and ſucceſsfully cultivated theſe good natural propenſities, and had fortified himſelf in laudable habits of virtue. He having once poſſeſſed them, ſtill preſerves the remains of eſtimable qualities, which have made a deep and powerful impreſſion on his face, for this particular reaſon, that the practice of virtue was natural to him, and confirmed by long and exact performance. Thus ſkilful planters diſtinguiſh the root and trunk of the tree, notwithſtanding the wild branches which have been grafted upon it; and the ſoil is not reputed leſs fertile becauſe tares grow up among the wheat. Hence it is eaſy to comprehend, how the phyſionomy may preſerve its beauty, while the perſon is ſullied with vice; for vicious purſuits are often followed in compliance with faſhion or bad example: thus I have known a man of fifty years mimic the follies of fifteen; and from this the truth of my poſition is the more confirmed.

Who can deny this with eyes ſomewhat experienced? Who has not obſerved, among the fair-ſex, this evident change, while the form remained yet the ſame: "ſhe was much more beautiful before ſhe became a ſlave of paſſion," is the obſervation often heard; yet ſhe is not perhaps arrived at that degree of depravity which Gellert, an excellent German poet, deſcribes in the following verſes:

How chang'd that form, which ſhone ſo fair,
When drawn in youth's enliv'ning air;
A goddeſs ſeem'd to tread:
But now with artful, ſtudied mien,
Each latent principle to ſcreen,
She hangs her guilty head.

For now, by luſtful paſſions ſway'd,
To guilty thoughts her mind's betray'd:

Her heart is not ſincere;
That ſcowling eye, that ſtudied brow,
Declare what demon rules her now,
Her falſhood muſt appear.

Many young perſons of a very handſome form and excellent character, have in a ſhort time deſtroyed their beauty by intemperance and debauchery: they might ſtill paſs for beautiful, and were really handſome; but, heavens! what a falling off from their original and innocent beauty!

On the other ſide of the queſtion, let us ſuppoſe a man naturally inclined to irregular appetites, and that thoſe have been encouraged into habit by a wrong-conducted education; that he has for a long time been the ſlave of vice, and that it has imprinted diſagreeable and diſguſting traits upon his face. But if he ſeriouſly ſet to work to reform his way of life, and become in the ſevereſt ſenſe of the word a virtuous man, the looks which he originally wore will yet remain by him, after his reformation ſhall have been compleated; but then there will be a mixture of the faithful expreſſion which ever accompanies virtuous deeds. The example of Socrates ſo often quoted by the friends as well as the adverſaries of the ſcience, might come in properly here, but that it is my intention to reſerve it for a future opportunity.

Many perſons are very hard-favoured, and it is very difficult to judge of their natural diſpoſitions, they are ſuch an odd mixture of good and peccable propenſities. There is a great variety of ſingularities, caprices, whims, blemiſhes, defects, and oddities as unaccountable as whimſical, which, taken either ſeparately or together, cannot be directly charged as vicious; but which, when too far indulged and combined, debaſe, degrade, and corrupt the perſon who is tainted with them. However, if ſuch preſerve his probity in the ordinary intercourſe of ſociety, and does not become guilty of capital vices, and with this fulfil the outward forms of religion, he may have the reputation of a blameleſs character; but it is undoubtedly certain that ſuch characters might be analyſed, if attention was paid to their phyſiognomy.

Our enquiry will become more intereſting, if we retire a little from the point of view in which we are conſidering the harmony between moral and phyſical beauty; and we ſhall ſee a great part of the objections againſt it fall to the ground.

We are not only conſidering the more immediate effects of virtue and vice, with reſpect to the handſomeneſs or uglineſs of the face, but alſo the relative conſequences reſulting therefrom. In another place, I ſhall go on to conſider their effects upon mankind, in the earlier ſtate of ſociety.

LECTURE XIII.

HARMONY OF MORAL AND PHYSICAL BEAUTY, FARTHER CONSIDERED.

I AM ſuddenly ſurrounded by a crowd; I take notice of the people about me; I viſit the villages, travel through the great and ſmall town and cities, and every where I meet with forbidding and vile appearances, both in the higheſt and loweſt ranks of life; every where I diſcover a compound of ſome good with much evil; a vaſt number of bad faces, ſome even are caricatures according to the rules of art.

So much deformity have I obſerved ſince I began the practice of this ſtudy, that I fairly feel myſelf oppreſſed, and as it were haunted by it, for certainly a thouſand handſome faces we every day behold, might be ſtill handſomer were they not deformed by ſome ruling or governing paſſion, which, like a cancer in the conſtitution, continually diſtorts the lineal character of the features—Oh! heavenly Beauty! how celeſtial is thy origin, and how near thy approaches to heaven when graced by innocence!

One particular moment of my life I ſhall never forget, and I fear I ſhall for ever feel the wound. It was in a garden, in the ſweeteſt month of the year; I was by a parterre covered with the moſt beautiful flowers. My enraptured eyes were caught with the tranſcendant ſplendour of the variegated productions of nature then before me. I remained fixed for a few moments upon thoſe lovely productions of the Creator. Abſorbed in this delightful contemplation, my mind formed within itſelf a repreſentation of perfect animal beauty, of beauty ſtill captivating, becauſe endued with life, and more affecting, a poſſeſſing various ſenſations; I roſe up by degrees to man, of all beings the moſt elevated which the ſenſes can reach, a being capable of much higher perfection than the flowers. I raiſed my thoughts to a pitch of contemplation, almoſt ſuperhuman; my thoughts repreſented to me an accompliſhed man; the image filled my thoughts, and my heart, with exalted delight. But, like all other pleaſures, it was tranſient; my meditation was diſturbed by the noiſe of ſome perſons paſſing by: I looked at them: Heavens, how was I diſappointed! What a mixture of pity and horror did their preſence inſpire! Behold they were three men of a moſt frightful aſpect, the very forms of three deſperate abandoned banditti.

The capability of improvement in man; has made me often aſk myſelf, how it could happen, that the nobleſt ſpecies of creation, could ſo far ſtudy to degrade themſelves, as to become, under ſo many different forms, objects of diſguſt, of averſion, and horror. The more I reflect upon it, the more I am inclined to lay the blame alone to man, to the individual who thus every day perverts and abuſes the beſt gifts of his bountiful Creator. And I am the more confirmed in this obſervation; that every ſhade of virtue or vice has its expreſſion upon the human exterior; and the natural conſequence, even the moſt remote, may be deduced by a careful obſerver, from the invariable diſplay of the criterions hung out by the great contriver of all things.

I believe it is now evident, and I ſhall have credit for this aſſertion, that every ſpecies of immortality, leſs or more, affects the body; alters, aggravates, diſtorts, enervates, and degrades it; on the con-

trary, moral rectitude gives an energy and confidence, the result of courage and magnanimity, which the former muſt for ever want. Thus the degradation obſervable in the former inſtance, is a viſible mark of ignominy, as the honourable expreſſion of virtue is of probity and goodneſs, elevating the beauty of characteriſtical expreſſion, to the higheſt line in the ſcale of comparative excellence.

The irregularity ariſing from compound characters, gradually encreaſes, and produces caricatures, varied according to the prevailing vice or oppoſite virtue; and this effect always takes place, unleſs the evil be counteracted by a ſtrong and powerful deſire to get into the regular path of propriety and virtue.

Nothing can form a greater contraſt to the former portrait, than the character where real goodneſs exiſts in the heart; what never fading and intereſting charms it beſtows on the exterior, beſides the graceful expreſſion it conveys immediately to the obſerver. Such a man is not fantaſtical, indolent, choleric, blunt, or conceited: he is amiable becauſe he is good, civil, humble, but not mean; active to do good for the ſake of the thing itſelf: and you may diſcover about him a hundred other good qualities, both poſitive and negative, which improve the phyſionomy, in proportion as the leading virtue has been excited, cheriſhed, and fortified in him, from the earlier part of his life.

It has been obſerved by the moſt eminent writers upon education, and the reformation of manners, that every thing in man depends on example and cultivation, and not upon original organization, and formation: this is a miſtaken notion, though maintained by perſons of good underſtanding, and the firſt repute for ſuperior talents.

Helvetius, in his amiable enthuſiaſm for the reformation of mankind, and conſequently for a regular reform in the modes of education, has ſo ſtifly defended this erroneous opinion, which is an inſult upon the common ſenſe of mankind, and inceſſantly contradicted by experience, that I could ſcarcely believe myſelf awake when I read that part of his work. How often do we not find

perſons of the moſt amiable diſpoſitions, with forbidding and diſagreeable countenances, when taken altogether, but when their phyſiognomy is conſidered analytically, the traits of virtuous diſpoſitions are ſo plain, that one muſt contradict the moſt viſible effects poſſible to deny their exiſtence. Why then do they ſtill retain this aſſemblage of irregular and forbidden features? This ſhould be the queſtion, Why have they inherited it, or received it in their mother's womb?

On other occaſions, we ſhall often have opportunity in the ſequel of theſe Lectures, to examine, in detail, ſeveral other propoſitions which have a connective reference to this ſubject.

No two men have a perfect reſemblance to each other; nor is it poſſible to find two infants, who at the firſt hour of their lives, perfectly reſemble one another.

Remove, from a ſenſible feeling mother, the child ſhe has juſt brought into the world, and provided ſhe is able only to obſerve its countenance for two minutes, ſhe will readily diſtinguiſh it again, though placed among a number of other young infants of the ſame age and country, and however great the reſemblance which they may then bear to one another. It is even more, it is a well known fact, that new born infants, as well as grown perſons, have a ſtriking reſemblance to their parents, ſometimes to one, ſometimes to the other, or to both, not only in the general conformation, but alſo in certain, particular, and remarkable features.

We know by experience, that not only the countenance has a reſemblance to the parent, but that alſo the moral qualities appear, as the obſervation of every one muſt convince, who has beſtowed a thought upon it.

Thoſe who need a proof of this, may obſerve how often brothers and ſiſters educated with the ſame care, and placed in the the ſame ſituation, are totally diſſimilar in their temper and habits. And the author before mentioned, who was ſo anxious to perfect the education of his progeny, has he not acknowledged that the

moral diſpoſition of individuals vary, and that the moral character of infants are not the ſame, though under ſimilar treatment? Has he not ſuppoſed this, I ſay, when he eſtabliſhes principles, and preſcribes rules for directing, in the moſt advantageous manner, the good or evil propenſities which they earlieſt diſcover?

Early to pour inſtructions in their heart,
Should be each parent and each guardian's part;
For youthful minds receive inſtruction beſt
Before the buſy world abſorbs the breaſt:
That once imbib'd while ſenſe and reaſon reign,
And no mad thoughts intoxicate the brain,
Shall ſtill correct the paſſions' rapid roll,
Dignify the mind, and elevate the ſoul;
Shall ſmooth their way thro' life's precarious ſpan,
And all the various artifice of man.

It is confeſſed by all concerned in the education of youth, that it is poſſible to alter the direction, both of the temperament and the moral diſpoſitions; and though we have room to hope that ſome of thoſe things which promiſe the leaſt good, may be turned to the beſt account, it is nevertheleſs abſolutely true, that, as to diſpoſition, ſome children are better and ſome worſe than others; ſome are pliant, others are obſtinate; ſome are born with the eaſieſt diſpoſition, while others are as untoward, and remain ſo, notwithſtanding all the efforts of parental correction, and the beſt form of education that can poſſibly be deviſed.

LECTURE XIV.

HARMONY OF MORAL AND PHYSICAL BEAUTY, CONTINUED, AND EXEMPLIFIED.

THIS is a truth, that features and forms are viſibly tranſmitted from generation to generation; and moral diſpoſitions follow in the ſame manner.

After this axiom is admitted, I believe nobody will deny the relation between the external figure, and the moral propenſities which children inherit from their parents.

An example which fell within my own knowledge, I will forthwith relate.

I am acquainted with a married couple, who have two children that reſemble reſpectively each parent in exact conformity to their particular character and diſpoſition.

The huſband is of a light airy diſpoſition; his vivacity is perfectly troubleſome; he is fiery, impetuous, choleric, and, at the ſame time, a perfect ſlave to the groſſeſt kind of pleaſure. His colour,

in fact, declares this unhappy mixture of haſte, impetuoſity, ſenſuality, and impatience; the harſh ſwell, and high riſing of his features, their perpetual motion and fluctuation, the reſtleſs diſpoſition in all his movements; and every thing about him, diſcover the agitation which impels him, the deſires to which he is a prey, and the ſpirit of inquietude which torments him. His very reverſe is ſeen in his wife. She is as tranquil as he is ardent. Her temperament is half ſanguine, half melancholy; ſhe poſſeſſes an elevated ſoul, adorned with all the gentle virtues of the well educated of her ſex. Her complexion is fine, her features regular and graceful, and her air is affable and ſerene. And in the modeſt expreſſion of her internal ſatisfaction, there is a ſomething that declares equality and quietneſs within.

They have two ſons, who are as yet children; the firſt has the moſt moral conformity with the father, and the youngeſt exactly reſembles the mother. The eldeſt has a fierce hoſtile look, the hardeſt ſet of features, large buſhy eye-brows, a haughty mouth, a ſwarthy complexion, and an upright lofty gait. The youngeſt is fair of aſpect, gentle; his voice, and in ſhort all that has a relation to his deportment, repreſents him the image of his mother, and accordingly they exactly reſemble as types the propenſities and moral character of their parents to a degree of exactneſs, the reſult only of equal proportion of moral and phyſical conformity.

Thus we find that it is poſſible that mental deformity, combined with that of body, and corporeal beauty united with that of the mind, may paſs through ſeveral generations; and this alſo ſolves the difficulty, when it happens, that ſo many perſons, whom nature had originally endowed with an agreeable figure, and who becoming bad characters, are, nevertheleſs, not ſo deformed in phyſiognomical appearance, as ſome others; and, on the contrary, that ſo many, to whom nature had been partial, in denying them the advantage of lineal features, but who have made conſiderable progreſs in the practice of virtue, remain yet much inferior in the point of beauty, to others whom they equal or ſurpaſs in every moral accompliſhment.

I have

I have adduced theſe examples to eſtabliſh the probability of the harmony between moral and phyſical beauty, and to place it upon a ſolid and immoveable foundation.

Select out any given number of men of the moſt finiſhed form; ſuppoſe them and their children to decay in the practice of good principles, to contract diſſolute manners, and to give way to diſorderly paſſions; to go on in depravity till they ſink into the laſt exceſs of vice, which humanity can fall to: then think whether their phyſionomies will not be much altered. Each generation will degrade the preceding one; and the laſt be found ſo disfigured, that nothing but a caricatura of man will remain. Are there not daily examples of children, who are already the perfect image of parents, entirely corrupted, and whoſe education beſides is helping forward, or as it were foſtering, the bias of their natural vices. When I contemplate theſe things, I ſhudder to think of the perverſion of man's talents, who, while he has it in his power to improve even his general appearance, ſtudies all the time to degrade himſelf, till he repreſents but the miſerable effects of paſſion, indulged to exceſs!

Another conſideration which muſt be taken, and which is connected with it, as I ſhall afterwards ſhew; that is, that the whole ſyſtem, bones as well as fleſh, figure, colour, gait, voice, even ſmell, every thing, in a word, has a relation to the face, and is liable, with it, to improvement or degradation.

Viſit an hoſpital or houſe of correction, the tenants of which form an incongruous aſſembly of vicious, idle, libertine, and drunken people; examine their looks, then compare them with a decent fraternity of induſtrious mechanics, and conſider well the wide difference between the two communities; you will, I believe, then be thoroughly convinced of the truth of my obſervation. A benefit will perhaps attend this compariſon, and it will not be uſeleſs; it will awaken in you ſentiments which, though melancholy and ſad, will be notwithſtanding ſalutary; and, if rightly applied, will work to a good end; which is all I have in view.

If, on the one hand, however, man be liable to fall, he is alſo able to riſe again, and capable of attaining an height of virtue even ſuperior to that from which he fell. Chuſe out children from among the homelieſt parents, ſuch as moſt perfectly reſemble them—rear them at a diſtance from their parents, in ſome well-regulated public ſeminary, and behold how faſt their uglineſs diſappears! Arrived at the years of diſcretion, place them in circumſtances not too unfavourable to the practice of virtue, which ſhall not expoſe them to extraordinary temptations, and let them inter-marry. Suppoſing them all to have preſerved, at leaſt to a certain degree, a ſenſe of decency and goodneſs, and that they have taken pains to tranſmit to their children the principles which they have imbibed; ſuppoſing theſe again to continue forming intermarriages, and that no extraordinary event interrupts the progreſs, you would then ſee one generation improve upon another, not only as to the features of the face, and the conformation of the ſolid parts of the head, but in the entire combination of the figure, and indeed in all reſpects whatever. The love of labour, temperance, and cleanlineſs, united to other commendable qualities and to internal ſatisfaction, cannot fail to produce fair and healthy-looking fleſh, a good complexion, a fine ſhape, a manly deportment, an air of ſerenity; on the other hand, the deformity which is the effect of diſeaſe and infirmity muſt gradually diſappear, becauſe the virtues juſt mentioned contribute to the preſervation of health, and ſtrengthen the conſtitution. 'In ſhort, there is not in man any one ſpecies of phyſical 'beauty—nor any one member of the body—which may not re-'ceive from virtue and from vice, taken in the moſt general ſenſe, 'a good or a bad impreſſion.'

What a charming proſpect is thus opened to the friend of humanity, inſpired with the hope alone of a futurity ſo ſoothing and conſolatory! What ſovereign attraction to the heart of man is there in a beautiful face and a graceful human figure! Ye Souls poſſeſſed of taſte and ſenſibility, tell us what are your feelings, while you contemplate thoſe grand ideals which the ſkill of the ancients has tranſmitted to us; while your eyes dwell with delight on thoſe wonderful figures of men, or of angels, which the pencil of a Raphael, a Guido, a Weſt, a Mengs, a Fuſeli have produced! Say, are you not animated with an irriſiſtible ardour to improve and

Barlow fculp.

GOODNESS and CANDOR. *From Lavater.*

and embelliſh our degenerated nature? Ye artiſts, ye protectors and lovers of the fine arts, from the creative genius who produces, to the man of wealth who makes a merit of purchaſing, the maſterpieces of art, attend to the following important advice: 'You aim 'at embelliſhing every thing. Be it ſo; for this we are obliged to 'you: but would you at the ſame time ſtamp deformity on man, 'the moſt beautiful of all objects?—No; you cannot intend it.— 'Prevent him not then from becoming good; do not ſhew indif- 'ference with reſpect to this: let the divine power attached to ge- 'nius be employed to render him better; and that will embelliſh 'him.

'The harmony between the good and the beautiful, between 'vice and uglineſs, opens a vaſt and noble field for art. But do 'not imagine it is in your power to beautify man, unleſs you en- 'deavour to make him better. If you form his taſte at the expence 'of his heart,—you will corrupt him; and henceforward, do 'what you will, he will grow ugly; and the ſon, and the de- 'ſcendants of the ſon, if they follow the ſame courſe, will increaſe 'in deformity: thus you will have wholly miſſed your aim.

'Artiſts, henceforth ceaſe to employ your talents in trifling or- 'naments, unleſs you would reſemble him who, in order to rear 'a magnificent palace, ſhould commit the whole execution of his 'deſign to the ſculptor and gilder.'

But, above all, take pains to perfect the inner man: know that 'we ſow in corruption, and we ſhall be raiſed incorruptible.'

FIRST ADDITION.

Goodness and Candour—*See the Plate.*

Oppoſite is the undebaſed phyſionomy of a man full of goodneſs and candour, but otherwiſe not diſtinguiſhed by qualities or talents of a very extraordinary nature. Vice never imprinted the ſlighteſt trace

trace on that ſerene countenance; no paſſion, no intrigue woven by vanity or jealouſy, have diſturbed or furrowed it. Rectitude and openneſs repoſe there habitually; the leaſt tendency to evaſion, the ſlighteſt perfidy, would produce a ſingularly ſtriking effect on that face, and appear foreign to it. The impreſs of any paſſion muſt be frequently repeated, before it can become fixed and permanent on ſuch a countenance.

SECOND ADDITION.

FACE OF A KNAVE—*See the Plate.*

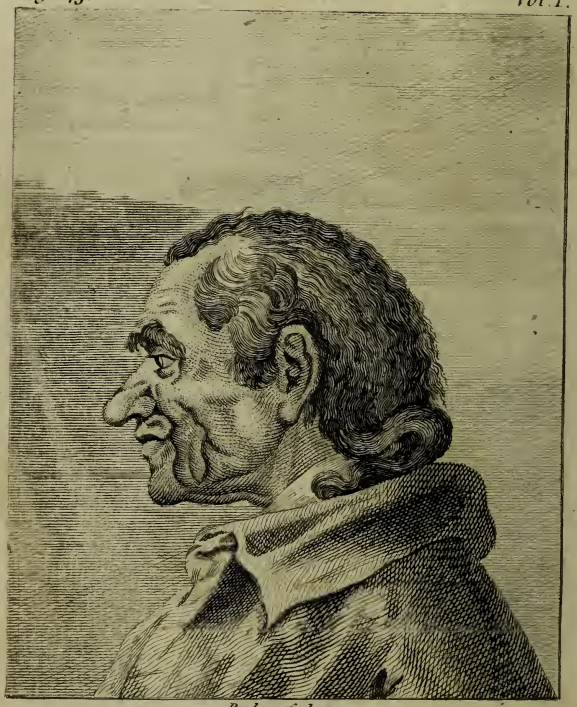
That look, and that mouth, half open, plainly denote the ſpy, the man who is continually on the watch; his thoughts wander from object to object, becauſe he aims at making ſure of his point, and is determined to arrive at it, all events. His long chin, ſomewhat pointed, or at leaſt prominent to a great degree, conveys to the phyſionomiſt the idea of a crafty, deſigning man, who will make a bad uſe of his ſkill and addreſs, inſtead of employing them for the benefit of mankind. But the forehead and the noſe announce ſo much capacity, ſo much reaſon, ſuch a ſpirit of reflection, that, to conſider them ſeparately, you could expect nothing but good from them. The phyſionomiſt who had not ſeen either the eye or the mouth, would ſay that thoſe features belonged to an honeſt man. A man who knows the world would pronounce, on the firſt glance, that it is the face of a knave.—It is only upon the lips, or rather between the lips, that the depravity lurks. There are faces which roguery does not ſenſibly disfigure, becauſe, carried to a certain degree, it always ſuppoſes a ſolid underſtanding; and then it is only the abuſe of an eſtimable faculty.

THIRD

Barlow sculp.

FACE of a KNAVE.

From Lavater.



Barlow fculp.

Indolence and Drunkenneſs.

A DRUNKEN MAN.

From Lavater.

Barlow sculp.

Barlow Sculp

A Portrait

From Lavater.

THIRD ADDITION.

INDOLENCE AND DRUNKENNESS—*See the Plate.*

Drunkenneſs, indolence, idleneſs, have disfigured this face. The noſe at leaſt was not thus formed by nature. That look, thoſe lips, thoſe wrinkles, expreſs an impatient and unquenchable thirſt. The whole face announces a man who wiſhes, with a total inability to perform; who feels as ſenſibly the craving of appetite, as the impotence of gratifying it. In the original, it is the look eſpecially which muſt mark this deſire ever diſappointed and ever rekindled, which is at once the conſequence and the indication of liſtleſſneſs and debauchery.

FOURTH ADDITION.

DRUNKEN MAN—*See the Plate.*

The immoderate uſe of wine enervates and degrades the face, the figure—in ſhort, the whole human frame.—Young man! behold vice, of whatever kind it be, under its real form; you need no more, to conceive a rooted averſion to it.

FIFTH ADDITION.

PORTRAIT—*See the Plate.*

The noſe of this face is not that of an ordinary man; neither are the eyes ordinary, eſpecially the right one, although it wants the character of greatneſs which marks the noſe. Such eyes, however, and ſuch a noſe, promiſe great ſervices in the cauſe of humanity

nity and religion, for they announce great things; and one would be tempted to expect a great deal from them: but the reſt of the face correſponds not to the expectations which theſe had raiſed. Thoſe gatherings above the noſe, that half-open mouth, the irregularity and the imbecillity of the under-lip, mark an extreme liſtleſsneſs, a debility of mind, an incapacity, which is ſeeking to conceal itſelf under the cloak of knavery and cunning.

SIXTH ADDITION.

FATHER AND SON—*See the Plate.*

Virtue, piety, patience, gentleneſs, reſignation, and that experience which is the fruit of age, are all indicated in the phyſionomy and attitude of the father; while that of the ſon betrays inſenſibility and inſolence. Nothing is wanting to that impudent air, but a little more energy in the forehead and the noſe: the under-lip and chin ought alſo to have advanced ſomewhat more; and the mouth is rather too good.

SEVENTH ADDITION.

MISER AND BRUTE—*See the Plates.*

One of theſe figures preſents an image of the moſt brutal ſenſuality, the other that of the moſt ſordid avarice. But the eye of the Miſer ought to have been ſmaller, and deeper ſunk in the head—although there be a great many ſunk and ſmall eyes which have nothing in common with avarice, and ſome large and prominent ones which indicate that paſſion. The upper part of the Miſer's forehead would correſpond more aptly with the character of the Senſualiſt, as his forehead would better ſuit the character of the miſer.

EIGHTH

Barlow sculp

FATHER and SON.

From Lavater

THE MISER.

From Lavater.

Barlow Sculp

THE BRUTE.

From Lavater.

Rubens delin. Barlow sculp.

DEMOCRITUS.

From Lavater.

EIGHTH ADDITION.

DEMOCRITUS—*See the Plate.*

Oppoſite is a Democritus after Rubens, painted from fancy. He is not the perſon whom the philoſophers repreſent 'as a vaſt and 'penetrating ſpirit, a creative genius capable of every thing, the 'author of new diſcoveries, and the improver of thoſe already made. 'This is not the man who had his eyes thruſt or burnt out, as a 'ſecurity againſt the diſtraction of mind occaſioned by external ob-'jects, that he might give himſelf wholly up to abſtract ſpeculations. 'Neither is he the declared enemy of ſenſuality and carnal pleaſure.' No; this is not the Democritus before us: it is the image of Democritus the Laugher, who

Ridebat, quoties a limine moverat unum
Protuleratque pedem.

Who grinn'd and grinn'd at every one he met.

He who laughs continually, and at every thing, is not only a fool, but a wicked wretch; as he who is always crying, and at every thing, is a child, a changeling, or a hypocrite. The face of the perpetual laugher muſt be degraded, together with his mind, and become at length inſupportable. The face of Democritus cannot have been originally that of an ordinary man. The form of the head, certainly, has nothing great: but ſuppoſing it to have a character of greatneſs, Democritus would have ſomewhat reſembled Socrates.—But the ſarcaſtic grin, ſo different from the heavenly ſmile of pity, from the ſmile of tenderneſs granting indulgence or giving ſalutary counſel; ſo different, alas! from the ſmile of beneficent humanity, from the ingenuous ſmile of innocence and cordiality—that contemptuous grin converted into habit, muſt inevitably diſfigure a beautiful, much more a ſingular face. By little and little, all the traits of goodneſs, which nature denies to no face which ſhe forms, even to the moſt de-

formed—in like manner as ſhe forgets not to give eyes to thoſe creatures whoſe ſight is moſt contracted—by little and little, I ſay, theſe traits become deranged to ſuch a degree, that they preſent nothing but a fatal mixture of humanity and inhumanity, of ſatisfaction and malice. Properly ſpeaking, what is mockery, but joy excited by the defects, the quarrels, the misfortunes, of our neighbour? Is it poſſible that ſuch a ſentiment ſhould either ennoble, or embelliſh the countenance? Mockery contracts the eyes, and gathers the ſkin round them into wrinkles, like thoſe which may be obſerved on the faces of moſt fools; and are not they, for the moſt part, the maſks of a grinning Democritus? Mockery puffs up the cheeks, and gives them a globular form, as may be ſeen in the portrait of La Mettrie; and what is ſtill more remarkable, it imprints on the mouth, the moſt noble and expreſſive part of the face, ſo much irregularity and diſproportion, that it is hardly poſſible, by means of great and repeated efforts, to reſtore to it gracefulneſs and ſymmetry.

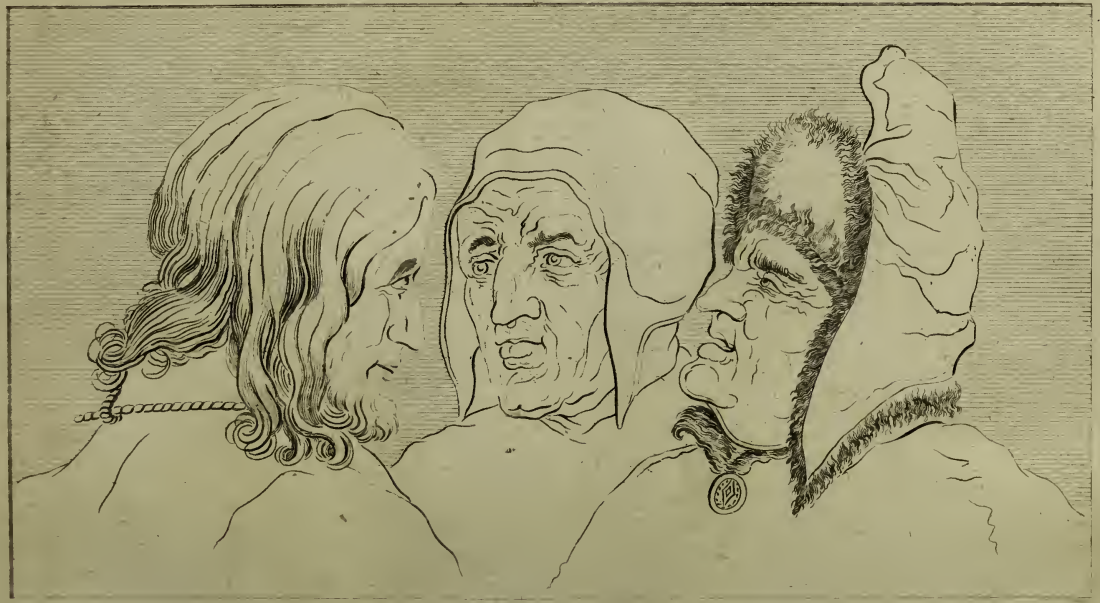
The mouth of our Democritus cannot be conſidered as beautiful: it is obſervable, that its deformity is chiefly owing to a ſneering humour, and that it would be ſtill ugly, even were it not opened ſo wide. I doubt whether there be a face in the world, handſome or ugly, that mockery would not ſenſibly alter to the worſe. I once traced the ſilhoutte of a mocker; but no ſooner did I ſhew it to the original, than he intreated another ſitting: he was ſtruck at once with the diſagreeably harſh lines which diſfigured the mouth, and endeavoured to mould it into a better form.

What Leſſing ſays of the portrait of La Mettrie in his Laocoon, may be applied to mockers in general: 'La Mettrie, who had 'himſelf painted and engraved as a Democritus, does not ſeem to 'laugh, except when you look at him for the firſt time. Obſerve 'him longer, and inſtead of the philoſopher you find only a ſimpleton; he does not laugh, but he giggles.'

'Certain paſſions, and certain degrees of paſſion, manifeſt themſelves on the face by traits the moſt hideous; and the forced poſitions into which the body is diſtorted by them, efface entirely 'the beautiful contour of its natural ſtate.' To which I farther ſubjoin:

THE SNEERING CONTEMPT OF ENVY.

From Lavater.



Christ and two other Heads after Holbein.

A GROUP after HOGARTH.

Nothing makes a man so ugly as vice: nothing renders the countenance so hideous as villany!

join: That these lines will remain effaced for ever, if the heart be already engaged too deeply in some criminal pursuit.

The irregularity of the mouth opposite, is the effect of *The sneering contempt of Envy.*

NINTH ADDITION.

CHRIST, AND TWO OTHER HEADS, AFTER HOLBEIN.

See the Plate.

This Christ, after Holbein, is one of the most ordinary that can possibly be imagined: the forehead presents nothing but a mixture of weakness and the meaner passions; the eye expresses sensuality; the nose announces a dull and contracted spirit; and the upper-lip indicates timidity.

A rage for projects, want of wisdom, and gross sensuality, have disfigured the second of these faces. And the third announces the highest degree of insensibility, cruelty the most barbarous, and a brutal sensuality.

TENTH ADDITION.

A GROUP AFTER HOGARTH—*See the Plate.*

In the opposite groupe, observe that unnatural wretch, with the infernal visage, insulting his supplicating mother: the predominant character on the three other villain-faces, though all disfigured by effrontery, is cunning, and ironical malignity.

Every face is a seal with this truth engraved on it: 'Nothing 'makes a man so ugly as vice; nothing renders the countenance so 'hideous as villany.'

ELEVENTH ADDITION.

Horrible Face.—*See the Plate.*

It is not virtue which that horrible face announces. Never could candour, or a noble simplicity, or cordiality, have fixed their residence there. The most sordid avarice, the most obdurate wickedness, the most abominable knavery, have deranged those eyes, have disfigured that mouth.

This face, I grant, was not much calculated to express a great deal of sensibility, even before it was degraded to the pitch we now see it: this degradation, however, is visibly the effect of perversity turned into habit, and become incorrigible.

TWELFTH ADDITION.

Undefinable Passion—*See the Plate.*

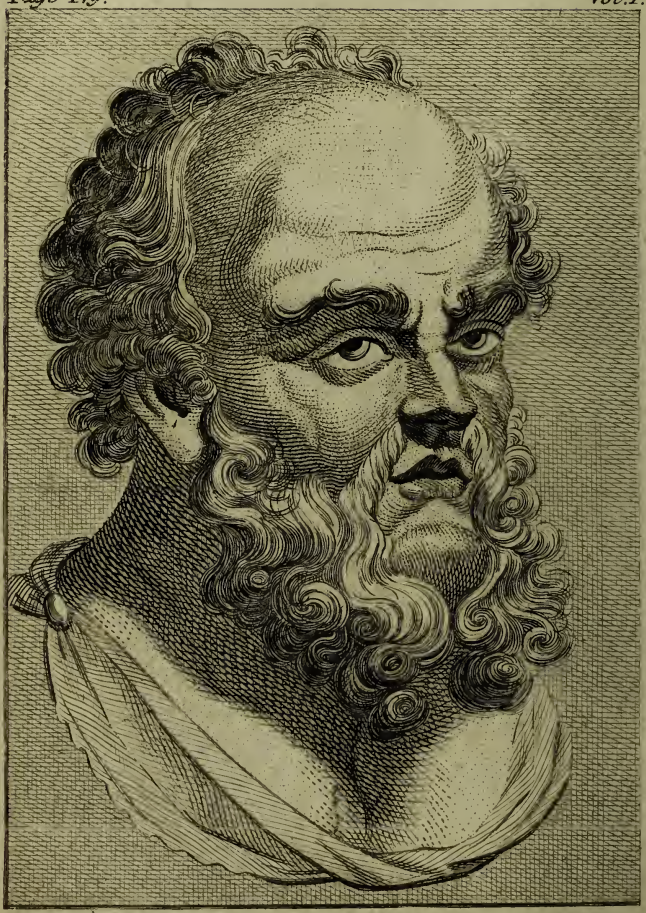
It remains that I make one very important observation. There are certain diabolical passions which are often imprinted on the physiognomy by a single little trait, clearly marked, it is true, but almost undefinable; while some other passions, much less hurtful to society and more excusable, have frequently expressions much more strongly marked, and more frightfully hideous. A violent fit of anger deranges the whole countenance; whereas the blackest envy, and even the most sanguinary hatred, have no other sign than a slight obliquity, or an almost imperceptible contraction of the lips.—See Face of a Knave, in Addition Second.

LECTURE

Horrible Face

Undefinable Paſsion

From Lavater



Fabian Pinx.[t] *Barlow sculp.*

Socrates.

LECTURE XV.

SOCRATES, CONSIDERED AS HIGHLY ILLUSTRATIVE OF PHYSIOGNOMY.

See the Plate.

THE celebrated deciſion of the Phyſionomiſt Zopyrus, relative to Socrates, 'That he was ſtupid, brutal, a voluptuary and a 'drunkard,' has often been employed of late as an argument againſt the Science of Phyſiognomy; while, on the other hand, the anſwer of Socrates to his pupils, who ridiculed the ſkill of the pretended interpreter of phyſionomies, has been adduced in ſupport of it: 'I was naturally inclined to all thoſe vices; but, by the conſtant 'practice of virtue, I have been ſo happy as to correct my faults, 'and repreſs my irregular propenſities.'

Now, let us ſuppoſe, the ſtory to be as it is related, and then, inquire to what it amounts.

Without diſcrediting phyſiognomy in general, it is the diſcernment of Zopyrus, at moſt, that may be a little called in queſtion. Suppoſe him to be miſtaken—on the ſuppoſition that he had not paid ſufficient attention to all the features, to all the excellencies of the phyſionomy of Socrates; or that he had attended too much

to

to what was coarſe and maſſy in it—what would enſue? Nothing at all to the diſadvantage of the ſcience which we are defending.

That phyſionomiſt who, in order to obtain reſpect for this ſcience, ſhould pretend, 'he never was miſtaken,' would reſemble the phyſician, who, in the view of eſtabliſhing the infallibility of his art, ſhould maintain, 'That no patient ever died under his 'hands.' To reject a ſcience ſo capable of demonſtration as Phyſiognomy—to reject it for no other reaſon, than that the phyſionomiſt has been once, or even a hundred times miſtaken—is like rejecting the art of medicine, becauſe there are ignorant quacks in the world, or becauſe a patient dies under the hands of an able phyſician.

One thing is certain, that all antiquity is agreed in decrying the phyſionomy of Socrates. It is alſo certain, that all his portraits, however different, have a ſtriking reſemblance in one reſpect—that they are all ugly. To this add, that Alcibiades, who was as well acquainted with Socrates as with the characteriſtics of beauty and deformity, ſaid of him, 'That he reſembled a Silenus*;' a compariſon, probably, which referred to the general form of the face; and there can remain no more doubt reſpecting the uglineſs aſcribed to Socrates, conſidered altogether. All, however, are equally agreed, that he was the wiſeſt and the beſt of men.

But is it then proved, 'That the wiſeſt and beſt of men had the phyſionomy of an idiot and a ſenſualiſt? or rather, 'That he had 'a phyſionomy coarſe, mean, diſagreeable, and diſguſting?'

Now, what reaſon can be aſſigned for ſuch a ſtriking contraſt?

1. Socrates's deformity, atteſted univerſally, is a circumſtance ſo ſingular and ſo very ſtriking, that it has generally been conſidered as a kind of contradiction, an irregularity in nature. But I aſk, whether this be a proof in favour of, or againſt phyſiognomy? The queſtion may be decided in a moment; for the direct contrary was

* You can hardly, ſays Winkelmann, debaſe human nature more, than by repreſenting it under the form of a Silenus.

expected:

expected: aſtoniſhment is expreſſed at finding no harmony between the exterior and the interior: and to what is this expectation, this aſtoniſhment, to be imputed?

2. Admitting this want of harmony to be ſuch as it is repreſented, it would ſtill be but a ſingle exception to the general rule; and therefore would no more invalidate phyſiognomy, than a monſter with twelve fingers would contradict the truth that 'Men are 'born with five fingers on each hand.' We are ready to grant then, that in this caſe there may be a very few exceptions, ſome ſportings of nature, ſome errors of the preſs; but the language of human phyſionomies is not a whit the leſs intelligible on that account—Do ten or twenty typographical errors in one large volume render it illegible?

3. 'Men whoſe character is ſtrongly marked, who are full of ener-'gy, and whoſe powers exert themſelves out of the common road, have 'uſually, in their exterior taken together, ſomething diſagreeable, 'harſh and ambiguous; exceedingly different, owing to that very 'circumſtance, from what the Greek, the artiſt, and the man of 'taſte, denominate *beauty*. And unleſs one has ſtudied and diſco-'vered the expreſſion of ſuch phyſionomies, it is evident they muſt 'hurt the eye which looks for beauty only.' In this claſs the phyſionomy of Socrates muſt be ranked.

4. The writer on Phyſiognomy cannot ſufficiently inculcate 'the neceſſity of carefully diſtinguiſhing the diſpoſitions from the 'diſplay of them—the talents or faculties from their application and 'employment—the ſoft parts from the ſolid—the permanent from 'the moveable traits:' and this, it would appear, was not obſerved in forming a judgment of the face of Socrates. Zopyrus and Alcibiades, Ariſtotle, and almoſt all the Phyſionomiſts I know, almoſt all the adverſaries of Phyſiognomy—what do I ſay? I mean almoſt all its defenders—have overlooked this diſtinction. Hence it is poſſible, that the form of the face of Socrates may have appeared very ugly to inexperienced eyes, while perhaps the play of his phyſionomy preſented the features of a celeſtial beauty.

It

It is but too well known, that a man born with the beſt diſpoſitions may abandon himſelf to wickedneſs; and he who once appeared actuated wholly by vicious propenſities, may become virtuous. Diſtinguiſhed talents ſometimes remain buried, while moderate parts, by dint of application, arrive at an aſtoniſhing degree of perfection.

When the natural diſpoſitions have been ſingularly happy, but neglected, no one, except a very ſkilful obſerver, is capable of diſcovering them, when the face is in a ſtate of reſt. In like manner alſo, when the diſpoſitions were of the number of thoſe which are denominated bad, it requires the moſt experienced eye to perceive on the phyſionomy that they are corrected; for the diſpoſitions, the radical faculties of the man, are more eaſily diſcoverable in the form, in the ſolid parts and the permanent features—while their application or diſplay is more diſtinguiſhable in the moveable and fugitive traits. Now he who attends only to theſe, without having made, as it too frequently happens, a particular ſtudy of the ſolid form of the face, and of the lineaments whoſe impreſſion is permanent; he, I ſay, after the example of Zopyrus, will diſcern in the phyſionomy of Socrates neither the goodneſs, and the true character of the natural diſpoſitions, nor the amendment of what is apparently bad in them, and conſequently he cannot fail to pronounce an erroneous deciſion. Let me elucidate this idea. Suppoſing the great diſpoſitions of Socrates were eſpecially expreſſed in the form of a face in other reſpects coarſe and diſagreeable—that this form, and theſe permanent features, never had been ſtudied—and that the Grecian eye, eager only after beauty, ſuffered itſelf to be prejudiced by what was harſh, coarſe and lumpiſh in them—ſuppoſing farther—and this remark can eſcape no one obſerver—that the amendment of what uſually paſſes for bad in the diſpoſition, becomes perceptible only at thoſe moments when the face is in action; and nothing more is wanting to occaſion a miſtake, and to ſanction a prejudice unfavourable to phyſiognomy.

5. Hitherto I have ſpoken of good and bad diſpoſitions; but it is requiſite for me to explain myſelf with greater preciſion on this ſubject. No one, properly ſpeaking, brings into the world with him diſpoſitions morally bad or morally good: in other words, men

are

are born neither vicious nor virtuous. They all begin with being infants; and then, one is neither wicked nor good—but innocent. Very few arrive at a high degree of virtue, and as few carry vice to excefs. Almoft all keep floating between the two extremes; and it might be affirmed, that man has not fufficient energy to attain a very extraordinary degree of either virtue or vice. But of all thofe beings which are born innocent, there is not one that is not as liable to fin, as to die. Not one among them is capable of fetting himfelf free from either fin or death; for fin is nothing elfe but an appetite for fenfual pleafures, the effect of which is agitation of foul, the debility, if not the extinction, of the bodily powers. In this fenfe, to mention it by the way, the doctrine of original fin, though an object of pleafantry in this philofophic age, has every character of evidence to the true philofopher, to the fage obferver of nature.

To fpeak philofophically, that is, from experience; it is not the lefs true, that all men, on this account, without excepting even thofe who attain the higheft degree of virtue or of vice, receive from nature only an irritability and faculties purely phyfical; they are impelled to act by inftinct, to enjoy life, and to extend their exiftence: this inftinct, confidered in itfelf as a fpring, is good, but in reality it is neither moral nor immoral. But if this irritability, and this power be fuch, that at fight of certain objects, and in particular circumftances, which are almoft inevitable, they ufually lead to fentiments and actions injurious to the repofe and the happinefs of mankind—if they be fuch that, in the actual order of fociety and of the world in general, evil only is to be expected from them—they may furely be denominated difpofitions *morally bad*; and on the contrary, morally good, when there refults from them more good than harm.

From general experience, it is certain, that wherever there are great energy and irritability, there are alfo produced the more powerful paffions, moft of which infpire reprehenfible fentiments, and lead to actions morally bad. Helvetius fays, 'That the abufe of 'power is as infeparable from power, as the effect from the caufe.' This is equally true of every faculty a man poffeffes.

'He who can do what he will, muſt will to do more than he 'ought.'

This then is the ſenſe in which it may be ſaid, 'that the diſpo-'ſitions of a man are bad,' which may alſo ſignify, 'that they re 'excellent;' for it is very poſſible to make a good uſe of that exceſs of energy which is commonly abuſed.

6. I will now apply what has been ſaid of a portrait of Socrates, which is here ſubmitted to the reader's conſideration.—To judge from this print, which is taken from Rubens, Socrates muſt certainly have poſſeſſed wonderful diſpoſitions to become a great man. If the image have a reſemblance, and I imagine the original muſt have been ſtill better, Zopyrus was decidedly miſtaken when he called him ſtupid; and Socrates was no leſs miſtaken, if he wiſhed to have it underſtood, that his natural diſpoſitions were deficient in energy. It is poſſible, that a mind ſo luminous was ſometimes involved in a cloud; but Zopyrus, or rather a real Phyſionomiſt, accuſtomed to regulate his obſervations by the ſolid parts of the face, never ought to have ſaid, indeed never could have ſaid, 'that Socrates was naturally ſtupid.'

Whoever could have ſought, in the ſtructure of that forehead, the ſeat of ſtupidity, and who believed they could perceive the ſigns of it in that vault, that eminence, thoſe cavities; have never ſtudied the conformation of the forehead; they have either never obſerved or compared human foreheads.

Whatever be the influence of a good or a bad education, of a favourable or an unfavourable ſituation, and though both the one and the other may contribute to render a man either virtuous or vicious, a forehead ſuch as this is ever conſiſtent with itſelf as to the form and principal character; and a real, or even a middling phyſionomiſt, could not be miſtaken in it. No! for that ſpacious vault is inhabited by a mind capable of diſpelling the darkneſs of prejudice, and of even ſurmounting a hoſt of obſtacles. The prominency of the bone of the eye, the eye-brows, the tenſion of the muſcles between the eye-brows, the breadth of the ridge of the noſe, the cavity which contains the eyes, the elevation of the eye-ball—

ball—how expreſſive, either conſidered ſeparately or in their combination! how do they concur in denoting great intellectual diſpoſitions, even of faculties already perfectly unfolded, and arrived at full maturity!

What is the portrait before us, compared to that which the original muſt have been?—Among a hundred portraits painted by able artiſts, is there one which expreſſes with ſufficient accuracy the contours of the forehead? nay, produce the ſilhouette which gives them with ſufficient correctneſs? How then are we to expect preciſion in a print engraved after a twentieth, or perhaps a thirtieth copy!

It may, however, be ſaid, 'That face has yet nothing of 'the noble ſimplicity, of the amiable frankneſs, for which the origi-'nal was ſo juſtly admired. It is evident, that the eyes have ſome-'thing of deceit, and that you may ſee in them, at the ſame time, 'the expreſſion of low ſenſuality.' Theſe obſervations are certainly applicable to the portrait I have preſented to the reader; but it is, firſt, to be noticed, That a face ſo energetic announces prodigious ſelf-government; and that ſuch a man, by the exertion of his powers, may become what a thouſand others are, merely through a kind of impotency: and, ſecond, that what the lines of the deſigner, and the ſtrokes of the graver are unable to convey, is frequently expreſſed by the countenance in a ſtate of animation, and in a manner ſo ſenſible, that it is impoſſible to be miſtaken in it.

'The moſt beautiful forms of face are frequently ſuch as conceal 'the greateſt vices. It frequently happens alſo, that the vice is 'betrayed only by a ſingle little trait; and to give the proper ex-'preſſion of this trait with the graver, is the more difficult, becauſe 'it is perceptible only when the face is in motion.' This obſervation applies to faces as ugly, or rather as ſtrongly marked, as energetic as that of our Socrates: the moſt noble, the moſt ſtriking characters of wiſdom and virtue, were expreſſed on his phyſiognomy only by little delicate traits, frequently tranſient, and moſt of them incapable of being perceived, except at a particular inſtant.

The beſt portraits of this kind of faces, whoſe reſemblance ſtrikes only by the boldneſs of the features, are in ſome ſort a ſatire upon the original. The portrait now under examination, might eaſily have a ſufficient reſemblance in the eyes of the multitude, and nevertheleſs be a bitter ſatire upon that ſage philoſopher. To heighten ſtrong features, and to omit the more delicate, is the uſual method of profeſſed ſatyriſts, and of bad portrait-painters. Socrates, I am perſuaded, was almoſt always painted thus; and his face, perhaps, produced on the firſt glance an effect ſimilar to that of his portraits. What was maſſy or ſtrongly marked in it, ſhocked or rather dazzled Grecian eyes, more accuſtomed to elegant forms, to ſuch a degree, that they could not diſcover the *ſpirit* of his phyſionomy: nor is it poſſible to doubt it, when it is evident they knew not how to form a judgment of what may be called the *body* of that phyſionomy.

7. 'The face before us—the true phyſionomiſt will ſay—is at leaſt as ſingular, as remarkable, as was the character of Socrates.' This alone ſhould create a preſumption, 'that, in the preſent caſe, it 'may ſtill be poſſible to reconcile one's ſelf to the ſcience of phy-'ſionomies.' This, however, is not all, and we have already ſeen much more. I boldly affirm, That there are, in this phyſionomy, features permanent, indelible, which denote greatneſs perfectly uncommon, firmneſs ſcarcely to be ſhaken, and that the whole, however indifferent ſome of the features may be, when taken ſeparately, offers the impreſs of a character able to repel temptation.

I will now add a few particulars, to thoſe obſervations already made, in favour of the portrait of Socrates after Rubens.

The upper part of the chin indicates ſtrength of judgment; the lower, preſents courage approaching to intrepidity. The ſhort and thick nape of the neck is, according to the general idea adopted by all nations, the mark of an inflexible ſpirit, the expreſſion of obſtinacy. Let it not, however, be forgotten, that in portraits of a face of this nature, the omiſſion of the more delicate and animated traits, joined to a trifling exaggeration of thoſe that are coarſe, while it leaves a general reſemblance, it wholly deſtroys the true ſpirit of the character—ſhall we therefore be ſurpriſed at finding ſome-

ſomething incoherent in the face of Socrates, ſome features which promiſe a great deal, and others which are truly ſhocking?

Were it poſſible to appeal to the original, how eaſy would it be to convince ourſelves of this! Thoſe eyes, now ſo fixed, could we ſee them animated, would ſpeak a very different language. With what glances of lightning would they penetrate the inmoſt ſoul, at the moments when the divine Socrates inculcated reverence of the Supreme Being, the hope of immortality, or, when he recommended modeſty and ſimplicity!—Is it poſſible to entertain a doubt of it, poſſeſſing the ſlighteſt knowledge of human nature? Ye obſervers of man, I aſk of you, would not that odious mouth, the drawing of which is demonſtrably ſo wretched, have had, at the moment I allude to, a form infinitely different?

8. Let me, in this place, indulge myſelf in a ſhort digreſſive complaint againſt modern artiſts.

Ye painters, ſculptors, all who deal in the art of deſign, you generally overcharge what is already harſh by nature. In order to give a faithful copy, you ſeem, in preference, to chuſe the fatal inſtant of heavineſs and languor; you are eager to lay hold of that moment, becauſe it is then eaſier to catch the reſemblance, and to furniſh the ſpectator with a ſubject of mirth or cenſure. Such copies, indeed, are almoſt always diſtinguiſhable, but they are never likeneſſes. Like ſatirical compoſitions, they find admirers among the ſuperficial; but is it for ſuch that the artiſt ought to employ his labours?

The imitation of beautiful nature is the immediate end that the artiſt ſhould propoſe to himſelf, and he will be always ſure of the hearty approbation of real connoiſſeurs. Thoſe happy moments of the ſoul's true, or, as I may ſay, heavenly exiſtence, when it ſheds upon the face the luſtre of divine ſerenity, where, I ſay, is the painter who either takes the trouble to look for them, or to watch their appearance? who is either diſpoſed, or who is able, to convey them?

9. So-

9. Socrates declared, 'that reflection and habits of exertion had corrected the vicious parts of his character;' and I think that even such a correction must have been perceptible in his face. But in what manner was that change expressed there? Imperceptible in the solid parts, it became more sensible in those which are moveable; but was most conspicuously remarkable in the *action* of the moveable parts, and in the *spirit* of the physionomy, which the pencil, and much less the graver, can never attempt to reach. It is possible, however, after all, that Socrates might have retained some few traces of depravity, the expression of which must consequently have been discernible in his countenance.—Has not the wisest and the most enlightened of mortals, certain moments of error? Is the best of men at all times exempt from passion and from vice? Supposing his actions never to be criminal, can his heart be said to be always pure?—or is Socrates the only exception to the general rule?

All these considerations fairly attended to, let it be determined whether the face of Socrates, or the anecdote relating to it, be an argument for or against the Science of Physionomies.

10. I have not the smallest difficulty in admitting, besides, that divine wisdom sometimes fixes its residence in simple vessels of clay, strikingly contemptible in the eyes of the world. It challenges the homage which is due to itself alone, and not to weak mortals; it suffers its beauty to be overlooked by the multitude, or even sometimes to become an object of insult, that the vessel may not exalt itself above a certain measure.

11. I never can admit that unfeigned reformation, an uniform and determined austerity of manners, a constancy proof against temptation, and the heroism of virtue, can exist, without painting themselves on the face, unless it be disfigured by voluntary contortions, or by accident. But to what purpose is all this reasoning upon a man, who is no longer among us, and who for so many ages has been numbered among the dead? To enjoy his presence but for a single moment, how decisive would that trifling period be! But let us choose a companion for him from among our contemporaries, and see which has reason on his side, the defender or the adversary of physiognomy.

Produce

Produce the wiſeſt, nay the beſt, of men you are acquainted with, whoſe phyſionomy is that of an idiot, or even a villain. In the firſt place you will have to look for him a long while; and when you have at length found him, permit me to examine him according to the principles of this ſcience; and if you are not conſtrained to confeſs, either, 'that the perſon in queſtion is not ſo 'wiſe and good as you thought,' or elſe, 'that you diſcover ma-'nifeſt ſigns of wiſdom and goodneſs, which you had not till then 'obſerved,' I cheerfully give up my cauſe as an indefenſible one.

LECTURE

LECTURE XVI.

SOCRATES, CONTINUED.

EIGHT HEADS OF SOCRATES—*See the Plate.*

12. ALL theſe heads, which are copied after the antique, are apparently ſo many portraits of Socrates, tolerably like; and which prove that, to a particular degree, we may rely on the copies of a ſingular head, and that, nevertheleſs, there is room for miſtruſt. On the one hand, it may be affirmed, that theſe eight profiles have a ſtriking reſemblance to each other, and it is evident they are portraits of the ſame perſon: for in every one of them you may ſee the ſame bald head, the ſame hair, a flat noſe, a cavity near the root of the noſe, and ſomething clumſy in the whole, conſidered together. On the other hand, if it be difficult to collect ſo many portraits of the ſame face, with ſuch a reſemblance as theſe have, an experienced eye will yet diſtinguiſh in them a ſenſible difference, as to expreſſion.

The foreheads 1, 4, and 8, are more perpendicular than the other. There is not a ſingle one of the eight that preſents the forehead of an idiot, but theſe three are the leaſt intelligent. The outline of the forehead and of the ſcull of figure 2, is that which announces

Eight Heads of SOCRATES. *From Lavater.*

announces moſt ſenſe. The mouth of the ſame face and that of figure 4, denote moſt firmneſs; that of 3, moſt ingenuity. The contour of mouth 5, has ſomething very ſprightly in it, but it does not expreſs ſo much genius as mouth 2. The 6th is leſs expreſſive. The 7th, accompanied with a look of attention, anſwers tacitly: and it has ſomething more miſchievous than the 8th.

LECTURE XVII.

A LEARNED GERMAN'S OBSERVATIONS ON PHYSIOGNOMY; WITH REMARKS AND ADDITIONS BY MR. LAVATER.

'I AM as much convinced as the author of this work of the 'truth of phyſiognomy, of the ſignificancy of each of the features 'which compoſe our figure; and it appears to me undoubtedly cer- 'tain, that the ſoul diſcovers itſelf through the veil that is ſpread 'over it, as the naked through the covering drapery.

'——— Even in the outward ſhape
'Dawns the high expreſſion of the mind.

'Through univerſal nature every being is linked with another; 'every where we diſcover harmony, the relation of cauſe and 'effect; and in nothing is this relation more obvious, than between 'the exterior and interior of man. How many objects poſſeſs an 'influence over us! Our kindred, our natal ſoil, the ſun which 'warms us, the nouriſhment which is aſſimilated with our ſub- 'ſtance, the events of our life; all theſe contribute to form, to mo- 'dify the mind and the body; all leave upon both the one and the 'other a laſting impreſſion; and the relation of the viſible to the 'inviſible is ſuch, that, with a noſe differing in the ſlighteſt de-

'gree,

'gree, Cæſar would not have been the ſame Cæſar with whom we 'are acquainted.

'Beſides, when the ſoul is agitated, it penetrates as the moon in 'the ſpirits of Oſſian *. Every paſſion has its peculiar language, 'which is the ſame all over the globe, and for the whole human 'race.'

Envy, from the riſing of the ſun to the place of his going down, never aſſumes the gracious air of benevolence—nor diſcontent the air of reſignation. Patience is always the ſame—it is announced by the ſame ſigns; and the ſame holds good as to anger, to pride, and to every other paſſion.

'Philoctetes, indeed, complains very differently from the ſlave 'chaſtiſed by his maſter, and the angels of Raphael ſmile much more 'nobly than the warlike angels of Rembrandt; but joy and grief, 'however various their ſhades, have each but one language proper 'to it; they act according to the ſame laws, upon the ſame muſcles 'and nerves; and the more frequently the acts of paſſion are re-'peated, the more they become habitual and predominant, the 'more deeply are the correſponding traces imprinted. But the in-'tellectual faculties, acquired talents, the degree of capacity, the 'kind of vocation, and employment for which one is qualified, are 'things more concealed from the eyes.'

This admitted, the expreſſion once found, it is hardly poſſible to be miſtaken in the objects which retrace it.

'A good obſerver will eaſily diſcover the choleric man, the vo-'luptuous, the diſcontented, the proud, the malignant, and the 'beneficent; but he will not be able, in like manner, to diſtinguiſh 'the philoſopher, the poet, and the artiſt, nor to eſtimate the dif-'ferent faculties which ſeverally characteriſe them; and much leſs 'ſtill will he be able to indicate their particular ſign or ſeat, and

* What the learned German means by this alluſion is not perfectly intelligible.

'to point out whether judgment be apparent in the bone of 'the eye, wit in the chin, and poetic genius in the contour of the 'lips.'

I hope, nevertheleſs, nay I believe, that before the preſent age ſhall have elapſed, the thing will become poſſible: I could venture to predict, though I am no Aſtrologer, that the ingenious author of theſe obſervations would himſelf admit this poſſibility, and realiſe my hopes, were he but to devote a ſingle day to the examination and compariſon of a well-choſen ſeries of remarkable characters, taken either from nature, or from well drawn portraits.

He continues, 'We feel certain emotions every time we meet a 'diſtinguiſhed perſonage, and are all of us more or leſs experimen- 'tal Phyſionomiſts; we think we perceive in the look, the mien, 'the ſmile, the mechaniſm of the forehead, either cunning, or wit, 'or penetration. On ſeeing any one for the firſt time, we expect 'to find in him ſuch or ſuch a talent, ſuch or ſuch a ſpecies of capa- 'city; we form a judgment of him from a confuſed ſentiment; and 'when this laſt is exerciſed by frequent commerce with per- 'ſons of all conditions, we can frequently gueſs with aſtoniſhing 'accuracy.

'Is this inſtinctive feeling? an internal ſenſe with which we are 'furniſhed? or is it compariſon? induction? a conſequence drawn 'from a known character, and applied on the faith of ſome exter- 'nal reſemblance to one unknown?

'Inſtinctive feeling is the buckler of fanatics and madmen; and 'though it may often be conformable to truth, is however neither 'the indication nor proof of it. Induction, on the contrary, is 'judgment founded on experience, and is the only method I 'would wiſh to follow in ſtudying Phyſiognomy.

'I receive that ſtranger with a ſmiling countenance; I ſhun ano- 'ther with cold politeneſs, without being attracted or repelled by 'the ſigns of any paſſion:—but upon examining more attentively, 'I always diſcover certain traits which recal to my memory either 'one whom I love, or one whom I do not love.

'Chil-

'Children, I ſuppoſe, are affected by ſomething ſimilar, when 'you ſee them ſhrink from, or careſs a ſtranger; only they need 'fewer ſigns than we do: the colour of the clothes, the ſound of 'the voice, frequently a motion hardly perceptible, is ſufficient to 'make them recollect their parents, their nurſe, or ſome other per-'ſon whom they know.'

To conſult nature, or daily experience, on this head, let us ſtop a moment. Our author is undoubtedly in the right: what he ſays frequently happens, more frequently perhaps than is generally imagined. I engage nevertheleſs to demonſtrate, that both nature and art preſent an infinite number of traits and contours whoſe expreſſion is intelligible to the moſt inexperienced obſerver, and which make an impreſſion upon him, independent of all compariſon with known objects. It is with phyſionomies as with ſounds, and with objects in general; ſome give us pleaſure, while others hurt our feelings: I think it is unneceſſary to look for the reaſon of theſe contrary impreſſions, any where but in the nature of man, in the organiſation of our eyes and of our ears. Shew to a child who has never yet ſeen many objects, the expanded throat of a lion or a tyger, and the ſmiling countenance of a good man, and he will undoubtedly ſhudder at the ſight of the one, and reply with a ſmile to the ſmile of the other; not however from a proceſs of rational compariſon, but from a ſentiment natural and primitive: in like manner, he will liſten with pleaſure to an agreeable melody, while a diſcordant noiſe ſhall give him pain. In both theſe caſes, reflection and compariſon muſt be left entirely out of the queſtion. But a few examples will place this truth in the cleareſt view imaginable.

LECTURE XVIII.

THE SUBJECT CONTINUED.

GROUP OF BUSTS.—*See the Plate.*

THESE faces produce not different effects by comparison on every one who looks at them, whether man or child; no, the impression they make is sudden, and antecedent to all reasoning. There is no person whom these faces can please equally; no one who thinks himself able to characterise them by an epithet equally applicable to them all. Every one, at the first glance, will find that which is in the middle, *a*, much more agreeable than *b*, the one on its right: the whole world surely will, without hesitation, prefer *c* to *d*; and without making any comparison with other known faces, it is evident that you must not expect in *e*, *f*, and *g*, the same degree of good sense, of prudence, and of wisdom. If it were absolutely requisite to decide in favour of one of the three, a sentiment instantaneous, natural, and just, would give it to *f*.

THREE AVARICIOUS, DECEITFUL, AND UNFEELING CHARACTERS.—*See the Plate.*

These characters will never please any one, from the most skilful and experienced connoisseur down to the infant at the breast.

It

Group of Busts.

Avaricious, deceitful, and unfeeling Characters. *From Lavater.*

It is not comparison with faces already known, but a sentiment primitive, instantaneous, general, and perfectly well-founded, which determines every man who has eyes and common sense, to withhold his confidence and friendship from persons who resemble any one of these three faces. As to the names which are suitable to them, it is undoubtedly necessary, in order to make a proper application, to have studied and compared men; but their inflexible, avaricious, deceitful, and unfeeling character is perfectly sufficient, independent of names, to disgust at once the most exquisite sensibility, and, at the same time, the most perfect indifference.

Knipperdolling's portraits, who was a furious and sanguinary fanatic, and those of Storzenbecher, who was a famous pirate, indicate, almost instantaneously, characters harsh, ferocious, energetic, and unsusceptible of all kind affections. On approaching them, you fancy yourself transported into a gross atmosphere, where you difficultly breathe. Never should we be disposed to repose confidence in such countenances, from the mere love of the faces themselves, even though we had never seen any thing that resembled them, for not one thing which they possess invites us to communicate to them our necessities; nothing encourages us to expect consolation or assistance from them, or that they should take the slightest interest in what concerns us. Even the beard bears a character of sternness and inflexibility; and I could almost venture to affirm, that goodness never imprinted the smallest trace upon these visages! but wickedness is so strikingly marked there, that it is impossible to behold them without feeling either an emotion of aversion or terror.

The left eye of number 1, is strongly expressive of sensuality; the nose, of ability and haughty self-sufficiency; the mouth, of contempt, and assurance founded in the confidence of its own powers. In mouth *a*, drawn by the side of head 1, disdain, but without any impression of energy; and in mouth *a*, of figure 2, a mixture of contempt, levity, and indolence. Mouth 2, bears the mark of wickedness and imposture; the third, that of savageness,

WEAK-

Weakness, Innocence, and Goodness.—*See the Plate.*

When weakneſs, innocence, and goodneſs are found united, as it is in the annexed profile, when modeſty and humility thus bend the head, what heart but feels itſelf moved and attracted? Is any thing more neceſſary to convey a reliſh for that exalted pleaſure of which our nature is capable, that of enjoying and communicating the kindeſt affections?

Austerity, blended with Wit and Address.

See the Plate.

At firſt ſight of the original of this portrait, there is hardly any one who, before he had ſpoken a ſingle word, would not feel himſelf ſomehow uneaſy, and under conſtraint by his preſence alone. I think that face could never pleaſe on the firſt look; nor will it be regarded with ſatisfaction, even after we have diſcovered, by repeated obſervation, that in ſpite of the harſhneſs of the whole together, the eye and the forehead might poſſibly indicate wit and addreſs.

Judas Iscariot.—*See the Plate.*

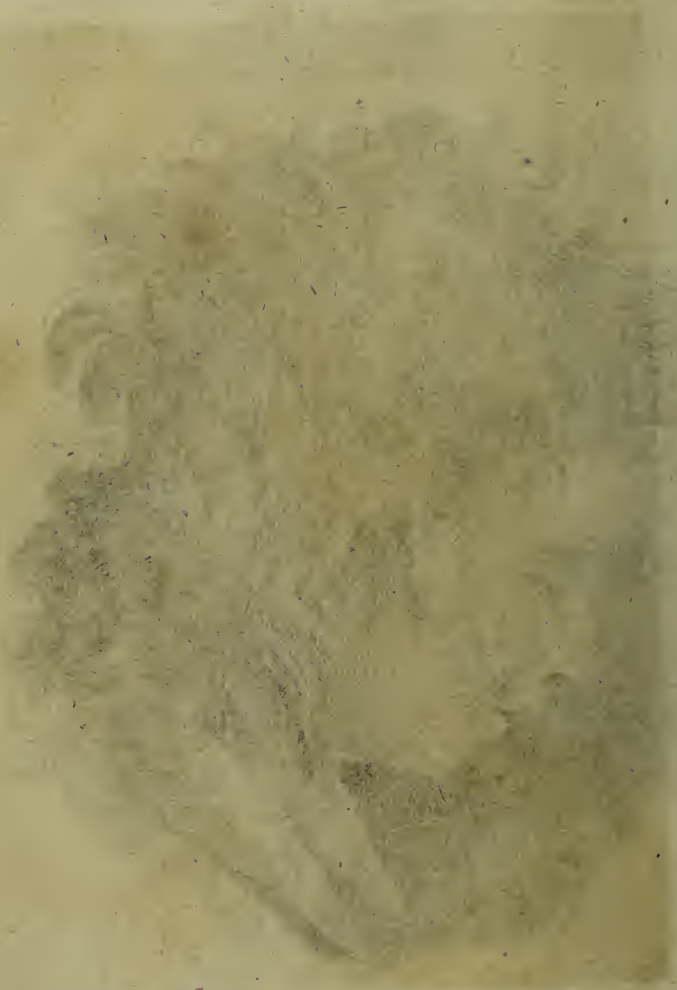
'He cared not for the poor. He was a thief, and had the bag, 'and bare what was put therein.' St. John, c. 12. v. 6.

Had we never been told that this is the portrait of Judas Iſcariot, after Holbein, had we never ſeen a face that bore the leaſt reſem-

Barlow fculp.

Weakneſs Innocence and Goodneſs.

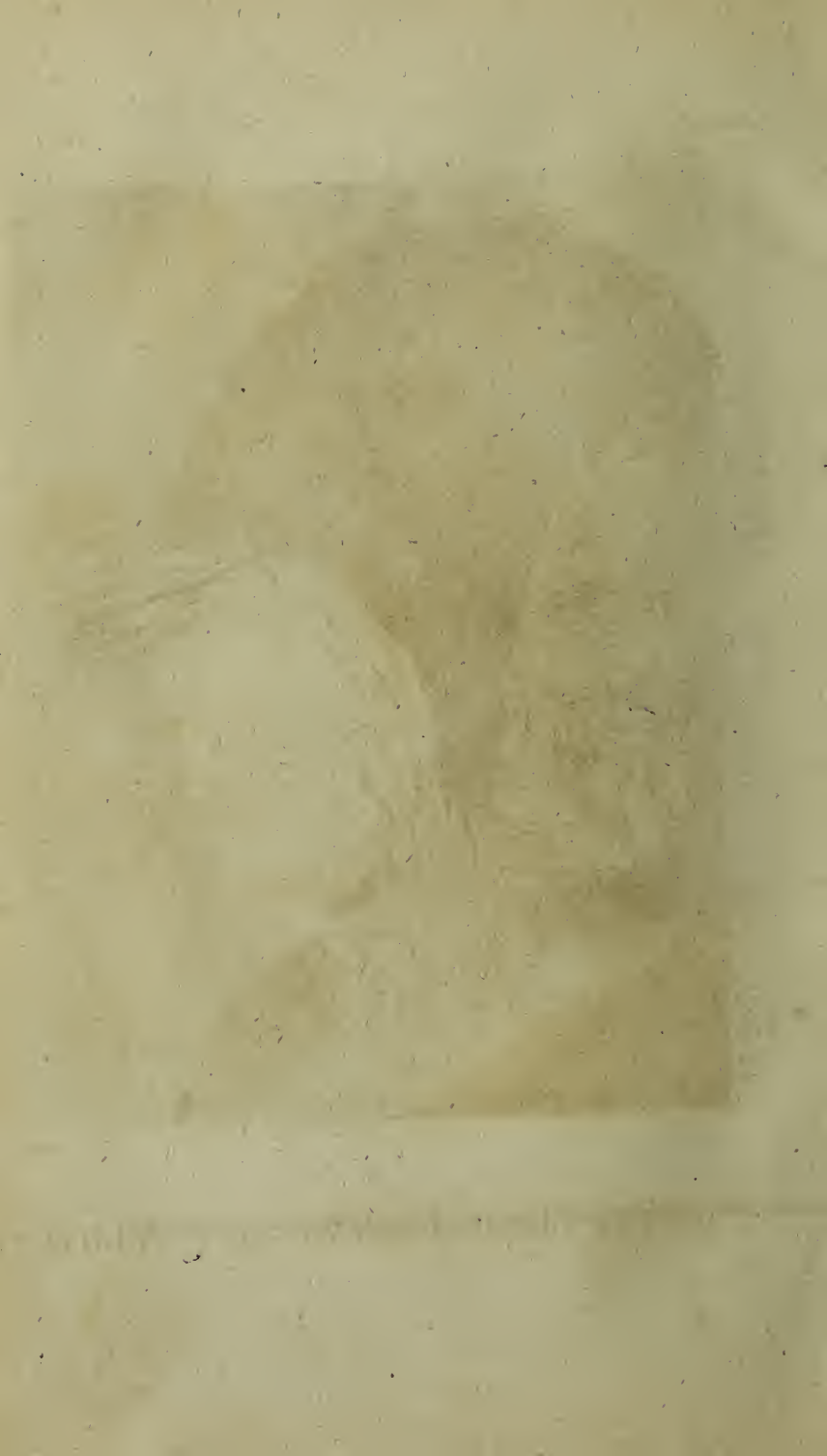
From Lavater.



Barlow ſculp.

Auſterity blended with Wit and Addreſs

From Lavater



Barlow sculp.

JUDAS ISCARIOT.

From Lavater

He cared not for the poor; He was a Thief, and had the Bag, and bare what was put therein. St John ch. xii

reſemblance to it, a primitive feeling would warn us at once to expect from it neither goodneſs, generoſity, tenderneſs, or elevation of mind. The ſordid Jew would excite our averſion, though we were able neither to compare him with any other, nor to give him a name. Theſe are ſo many oracles of feeling.

MILDNESS, WISDOM, AND GOODNESS.—*See the Plate.*

Although the mouth is coarſe and unfiniſhed, and though the nice obſerver may feel offended at the interval which ſeparates it from the noſe, it will not bear compariſon with that of Addition the Eighth.

In this ſketch you will obſerve mildneſs blended with wiſdom, a peaceful ſpirit, goodneſs that reflects—all theſe an attentive eye would diſtinguiſh here: a man in the ſmalleſt degree under the guidance of ſentiment, would haſten away from the one, to ſtop and complacently admire the other.

THE WORTHY COUPLE—WITH SINCERITY.—*See the Plate.*

We are penetrated at ſight of this couple by a conſciouſneſs of their worthineſs. We are not here ſeduced by the charms of beauty; but ſweetneſs of temper, good-humour, and the deſire of obliging, ſpeak plainly on theſe phyſionomies, and their language goes inſtantaneouſly to the heart.

Caſt but a ſingle glance on the face of the young perſon at the

bottom of the Plate, though the drawing be a little defective, and you will be aſſured, by an internal ſentiment, that you have no reaſon to be miſtruſtful of her.

STRIKING CONTRAST BETWEEN ATROCIOUSNESS AND GOODNESS.

See the Plate.

An immediate ſentiment decides the character of theſe faces, ſo prodigiouſly different from one another. While the goodneſs obſervable in the one pleaſes us, we are as much ſhocked with the atrociouſneſs diſcernible in the others.

LECTURE

Goodneſs *N°1.* Atrociouſneſs Goodneſs *N°2.*

From Lavater.

LECTURE XIX.

THE PRECEDING SUBJECT CONCLUDED.

BY this time I preſume, that it will not be diſputed by any one, that Nature ſpeaks immediately to Nature. The form ſpeaks to the eye, juſt as cries and ſinging ſtrike the ear. 'Thus (continues our author) it is not the effect of phyſiognomi-'cal tact alone.' (I readily grant that a ſecond ſentiment is aſſociated with the firſt, and that as ſoon as we have the conſciouſneſs of this, a rational judgment is formed.) 'Thus it is not the effect 'of tact alone, it is on the ſolid ground of reaſon, that, when I 'ſee a man who reſembles Turenne, I ſuppoſe him a perſon of un-'common ſagacity, calm and reflecting in tracing his plans, and ar-'dent in the execution.

'Had we begun ſome ages ago to ſtudy the human form, to claſs 'the characteriſtic features, to aſſort them according to their diffe-'rent ſhades, to fix by drawings the moſt remarkable inequalities, 'lines, and relations, to comment on each fragment; we ſhould 'now have been in poſſeſſion of the alphabet of human nature, 'an alphabet more voluminous than the Chineſe, and we ſhould 'have had only to conſult it, in order to find an explanation of 'every face.

'When I conſider that the execution of ſuch an elementary 'work is not abſolutely impoſſible, I expect ſtill greater effects from

'it than Mr. Lavater himself. In that event, I figure to myself, a 'language so rich, so correct, that from a simple description in 'words it may be possible to trace a portrait; that a faithful repre- 'sentation of the mind will immediately indicate the contour of the 'body; that the physionomist shall, by a kind of regeneration re- 'animate the great men whose memory ancient and modern Plu- 'tarchs have celebrated; and that it may be easy for him to sketch 'an ideal form for every employment in society.'

Nothing surely could be better expressed; and, whether the author be speaking in jest or in earnest, this is the very thing I dare to expect, in part, at least from the next age. This idea is by no means chimerical; and I purpose, in speaking of the lines of the physionomy, to hazard some essays which shall have a tendency to realize it.

'With such ideal representations the closets of princes will in 'future be furnished; and he who shall come to solicit an employ- 'ment for which he is not fit, must without murmuring submit 'to a refusal, if it be evident that one of the features of his face* 'excludes him from the post which he solicits.'

You may laugh or smile, both friends and enemies of truth, it is not the less certain that the prediction must be accomplished.

'I thus figure to myself a new world, from which error and 'fraud shall be for ever banished.' And so they would, should be- 'lief in physiognomy become general, should all men have the power to become observers, did not the need of dissimulation continually invent new artifices, which mislead the physionomist, at the first glance.

'Afterward it remains to be inquired, whether we should be the 'happier for it?' It is not to be doubted; but, on the other hand, the actual conflict of honesty and virtue against cunning and vice, produces a display of all the faculties of man, deifies

* See the Group of Busts, Lecture 19; the figures marked *h d.g.* would be undoubtedly excluded, on account of the nose only.

human

human nature, and raiſes it to that heaven from whence it derives its origin.

Our author continues, 'Truth muſt always avoid extremes. We 'may expect a great deal from the ſcience of phyſionomies; but, 'however, let us not require too much. I perceive myſelf aſſaulted 'ſtill with a multitude of difficulties, ſome of which are very per- 'plexing. Is it really true, that there are ſo many men who re- 'ſemble each other? or, Is not this apparent reſemblance frequently 'nothing more than a general impreſſion, which vaniſhes on a more 'attentive examination—eſpecially when we compare ſeparately one 'feature with another? Does it never happen that one feature is in 'oppoſition to another? that a timid noſe may be found placed be- 'tween two eyes which announce courage?'

If I except extraordinary accidents, I do not recollect, that I ever obſerved contradictory features in the ſolid parts, or ſuch as are ſuſceptible of a well-marked outline; but I have often ſeen contradiction between the ſoft and ſolid parts—as alſo between the original form of the ſoft parts, and the ſtate in which they appear at the time of examination. We may, for example, denominate the original form, that which a dead body preſerves, which a violent diſeaſe has not extenuated.

'Farther, is it fully ſettled, That the reſemblance of forms im- 'plies always that of minds? It is in families that the reſemblance 'of faces is peculiarly ſtriking, and yet you often remark in them 'very great difference of character. I have known twins ſo like, 'that they were frequently taken for one another, and who had 'not a ſingle trait of conformity in their moral character.'

If that be ſtrictly true, I hereby promiſe to renounce phyſiognomy; and to the perſon who ſhall convince me of it by pure reaſoning, I promiſe a copy of this work, with a hundred phyſiognomical drawings. I do not wiſh to be the ſole judge of my own cauſe; I will even venture to appeal to the deciſion of our author himſelf: let him chooſe three perſons to examine the fact: if two of them hold with him, I have loſt—we muſt, however, above all things, procure very exact ſilhouettes of thoſe twin brothers. I declare upon my honour, for

for my own part, that I never have discovered in any one instance the shadow of such contradiction.

'Finally, what are we to think of that croud of exceptions, which 'may be said to crush the rule? I shall quote some of them from 'observations of my own. Look at Samuel Johnson: he has the 'air of a porter; neither the look, nor a single trait about the mouth, 'announce a penetrating mind, a man versant in the sciences.'

So respectable an authority as that of our author ought perhaps to have constrained me to think, that, 'as *he* saw the object in this light, 'I must have been mistaken.' But yet, in the course of more than six years experience, I have not met with a single example of this kind? I have often, especially in the early periods of my physiognomical career, ascribed sense and genius to persons who possessed neither; but never, I believe, did I take a man of sense for an idiot. It is so true, that the signs of genius are infallible and striking. After all these protestations, for which I have no voucher, except my own probity, I here present—

TWO HEADS OF JOHNSON.—*See the Plate opposite.*

The one on the left, drawn after the fourth copy perhaps, has the appearance of being very indifferently executed; and yet, on my principles, that is to say, from observations which every one may repeat when he pleases, it bears the character of a profound thinker. Those eye-brows, forming two horizontal lines under a narrow forehead, that nose inclining downward, the contour of that closed mouth, the form of that chin, those half-opened eyes, that air of reflection—in a word, every feature presents, in my opinion, signs of sagacity and meditation.—The profile of the other figure is not less characteristic. Every thing there is in harmony, from the forehead to the chin.—Though nothing were seen of that face but the forehead,

Dr. Johnson.

From Lavater

head, or the eye, or the chin, in each of these features, taken separately, might be traced the expression of exquisite sense:—how much more is this discoverable in the combination of the whole!

Our author proceeds, 'The Physionomy of Hume was one of 'the most ordinary.'

This is the idea which has been generally formed of it; but have not I a right to suppose, that what is called the look, or play of the features, the usual object of most physiognomical observations and decisions, may have eclipsed the fundamental physionomy, the contour and arch of the forehead, for example, to which few pay any attention!—This single circumstance accounts for the judgment which has been formed of Hume.

'Churchill looks like a herdsman; Goldsmith had the air of a 'simpleton; and the inanimate look of Strange betrays nothing of 'the artist.'

That look, destitute of expression, is very common to great artists. But it is necessary to distinguish between the *artist* and the *man* of *genius*. Coldness is an appendage to the mere artist.

'Would any one say, who knew not otherwise, that Wille, with 'so much fire, passed his life in drawing parallels?'

Much vivacity may be united with great coolness. I am confirmed in this by a variety of examples: and though it appears contradictory, it is not so. It is not common to find warmth in those who are lively, hasty, bold in enterprise, and expeditious in business: nothing can be more cool than this sort of people, unless you speak of them in their moments of vivacity. The stile and face of Wille have perfectly this character—that is, if the portrait I have seen of him in profile be a likeness.

'We all know a painter, who excels in pleasing and graceful 'subjects, whom you would rather take for a stern judge, accustom-'ed to pronounce the sentence of death.' Now I comprehend, said I to myself, when his portrait was shewn me, why the pictures

of

of this celebrated painter are so little to my taste, why I find so little spirit in his most brilliant compositions.

'I have seen (continues our author) a criminal condemned to the 'wheel for the murder of his benefactor, and that monster had a face 'open and graceful like one of Guido's angels. It would not be 'impossible to find in the galleys, heads of Regulus, and the physio-'nomy of Vestals in the house of correction.' Partly from my own experience, I am able to affirm precisely the same thing. But, however detestable the passions may be which have tyrannized over those who present such contrasts, I still believe they acted upon characters not absolutely wicked. A man born with happy dispositions, whose organisation is delicate, and his fibres extremely irritable, may in certain moments suffer himself to plunge into atrocious crimes, which would make him pass in the eyes of the world for the most detestable of mankind. And yet it is possible he may be, at bottom, a much honester and better man than an hundred others who pass for good, and who are incapable of the excesses which oblige us to condemn him. Who can be ignorant that, especially in persons delicately organised, the most exalted virtue frequently borders upon the most odious crimes * ?

'Shew me these persons, the author of the Essays on Physiognomy 'will reply; I will comment upon them, as I have done upon So-'crates; for some little trait which was not at first perceived, will 'explain, perhaps, what had the appearance of an enigma.'

'But, following this method, shall we not find in the commen-'tary many things that never existed in the text?'

That might happen, without any intention on my part. I likewise admit, that with a good physionomy it is possible to commit a bad action. But, on the one hand, that physionomy will not be so good at the actual moment of guilt: on the other, the guilty person will always perform a hundred good actions for one that is bad.

* This observation does Mr. Lavater great credit.—Translator.

'They

'They tell us to form a judgment of an unknown character from 'one we know; but is it so easy to know man well, when he enve- 'lops himself in darkness, when he involves himself in contradic- 'tions, and is by turns directly the opposite of what he was? How 'rarely do we find one of whom it may be said:

'——*qui*
'*Qualis ab incoepto processerit, et sibi constet!*

'He is uniform from first to last, and ever consistent with himself.'

This is an important truth, and contains a grand lesson for the Physionomist.

'Did we know nothing of Augustus but his act of clemency to 'Cinna, nor of Cicero, but the history of his consulship, what men 'would they now appear to us? What a majestic figure among 'queens was Elizabeth, and yet how degraded by playing the part 'of a superannuated coquette! James II. was courageous in the field, 'but a dastard on the throne! Monk, though the noble avenger of 'his sovereign, was a dastardly slave to his wife!—Algernoon 'Sidney and Russel, both patriots worthy of ancient Rome in her 'splendour, were pensioners of France! The father of philosophy, 'Bacon, was not an incorruptible judge!

'Facts such as these, communicate a kind of horror: one is 'tempted to fly from mankind, and to renounce all intercourse and 'friendship with them.

'If these cameleon-souls, then, be alternately noble and con- 'temptible, without any change of the external form, to what end 'serves the form?'—Why, it serves to shew what men *might* be, what they *ought* to be—just as the mien or air of the face indicates what they are at the moment of action. In a state of rest, the face declares the *quantum* of their powers, and the play of the features the use to which they put them. Sometimes, indeed, the ex- pression of their weakness is, to the whole of their character, what the spots of the sun are with regard to that celestial luminary: the eye cannot discover them without the assistance of a telescope.

'Are not our decifions, befides, too ftrongly tinctured by the me-
'dium through which we are accuftomed to view objects?'—Yes,
ſurely. 'Smellfungus ſees every thing through a dim glaſs; ano-
'ther looks at all objects through a priſm: many perſons never
'contemplate virtue but in a convex mirror, and always apply the
'microſcope to vice.'

Nothing could be better expreſſed than this; but the ſame caſe happens in every judgment pronounced on moral conduct: will it therefore be ſaid, that there is no ſuch thing as morals?

'Swift, I am confident,' continues our Author, 'would have
'written a very different Syſtem of Phyſiognomy from Lavater.—
'What a rich fund of obſervation ſtill remains! National Phyſio-
'nomies, for example; all thoſe families, ſo infinitely varied,
'which compoſe the numerous poſterity of Adam. From the
'Eſquimeau to the Greek, what a diverſity of ſhade! Europe,
'Germany alone, préſents varieties which cannot eſcape the ob-
'ſerver. Heads which bear imprinted on them the form of go-
'vernment—for it is this which gives the finiſhing to our educa-
'tion. Republicans, proud of the laws which eſtabliſh their ſecu-
'rity: haughty ſlaves, contented with the oppreſſion they ſuffer,
'becauſe they can oppreſs in their turn; the Greeks of the age of
'Pericles, and the Greeks under Haſſan-Pacha; the Romans dur-
'ing the Republic, under the emperors, and under the popes; the
'Engliſh under Henry VIII. and under Cromwell; the pre-
'tended patriots Hamden, Pym and Vane;—theſe are the lead-
'ing objects which have often, indeed always, ſtruck me.'

Theſe reflections, delivered with ſo much ſpirit and energy, have given me great pleaſure. The Author, whom I have unintentionally offended, has a right to my moſt grateful acknowledgments, by permitting me to publiſh his obſervations. I ſhould be glad frequently to hear objections made in the ſame ſpirit, and to receive information and advice expreſſed in the ſame tone.—Need I aſk pardon of my readers for the preſent inſertion? or rather, Have I not juſt reaſon to expect that moſt, if not all, of them will expreſs a wiſh that I had many ſuch to lay before them?

Oppoſite

A Learned German 33

From Lavater.

Oppoſite is a ſkeleton of the Author's face; and, however imperfect the drawing, you may diſcover in it infallible marks of the ſpirit of obſervation. Particularly, I requeſt you to remark that narrow and firm fore-head ſloping back, and the great compoſure and energy of the whole.

LECTURE XX.

GENERAL REFLECTIONS ON THE OBJECTIONS WHICH HAVE BEEN ADVANCED AGAINST THE SCIENCE OF PHYSIOGNOMY.

I LONG deliberated, whether I ſhould, in this firſt volume, examine the objections which have been made againſt the Science of Phyſionomies. A few friends, whoſe judgment I much reſpect, adviſed me againſt it; but, when I conſidered every thing, I thought it fair to give every aſſiſtance in my power to thoſe who are engaged in the ſearch of truth, in order to extricate them from the embarraſſment into which they are liable to be thrown by the objections which are every day repeated.

The objections, which may be made againſt the truth of the expreſſion in the human features, are innumerable; but a great part of them ſeem to me of eaſy ſolution: others, on the contrary, preſent great difficulties to him who wiſhes to anſwer them; or rather, this anſwer is hitherto impoſſible. However, before I enter upon the detail, I ſhall eſtabliſh ſome general obſervations, which, carefully weighed, will afford a ſolution to ſome of the difficulties.

Unanſwerable objections may be raiſed againſt incontrovertible truths; objections of the ſame kind may be brought againſt the beſt atteſted facts, and yet their authenticity remain unſhaken.

Except

Except mathematics, every ſcience has its weak ſide; why then ſhould it ſeem ſtrange, that the Science of Phyſiognomies, which is ſtill in its infancy, preſents ſome difficulty?—To produce one example from a multitude, is it not undoubtedly certain, that the rays of light croſs each other? But who can anſwer all the objections which may be made to the poſſibility of the fact? When any fact is to be examined, it is, in the firſt inſtance, of importance to canvaſs 'the reaſons which make for it.' One proof which demonſtrates its exiſtence, were it one only, outweighs ten thouſand objections. The authority of a ſingle poſitive witneſs, who, in reſpect of information and integrity, merits full confidence, is preferable to that of an infinity of evidence purely negative. Every objection to a certain truth is, properly ſpeaking, only a negative witneſs. Though ten thouſand perſons ſhould agree in ſaying, 'It is a thing I never obſerved; I never had any 'experience of it;' what would it prove againſt the ſingle teſtimony of an honeſt and reaſonable man, who ſhould affirm, 'I have ob-'ſerved it, and it depends only upon yourſelf to acquire the ſame 'experience?' It is wholly impoſſible to raiſe a ſolid objection to the evident exiſtence of a fact. No power on earth can overturn what is a poſitive matter of fact; it is impoſſible to produce againſt it another fact equally poſitive—and every objection muſt be merely negative.

I will now apply theſe principles to the Science of Phyſiognomy. Proofs inconteſtable of the real and ſelf-evident ſignificancy of the features of the human face, will effectually deſtroy a great number of objections, which it would perhaps be difficult to anſwer. Firſt, it is neceſſary, therefore, to attend to what is poſitive and certain in the Science of Phyſiognomies; and you will ſoon be enabled to anſwer many objections, or to paſs over with contempt ſuch as deſerve no anſwer; and there are many of theſe.

The attention paid to what is poſitive, to attach importance to it, is perhaps one of the marks of energy and firmneſs of character. A common or a ſuperficial mind beſtows little conſideration on it, and adheres to negatives with inflexible obſtinacy.

Firſt, examine what you are, what the extent of your faculties, powers, and your acquired knowledge, before you once think of enquir-

enquiring what you are not, what you do not know, in what you are deficient, and what is beyond your power. Every human being, who wiſhes to become wiſe and happy, muſt follow this rule, and, if I may uſe the expreſſion, identify himſelf by it. The real ſage conſiders always in the firſt place, what is; the pretended ſage, the pedant, enquires firſt what is wanting. The true philoſopher begins with examining the poſitive proofs which ſupport a fact—(I intreat the reader not to loſe ſight of the idea which I affix to this aſſertion)—while little minds devote their chief attention to the negative proofs which attack it. Such has always been, for example, the method of attack employed by infidels againſt Chriſtianity. Granting the doctrine of the Goſpel to be falſe—this mode of demonſtrating its falſehood would not be the leſs inconſiſtent with the rules of equity and ſound logic: as ſuch, this method ought to be rejected, before we enter the liſts with thoſe who uſe it.

But the queſtion to be reſolved is, 'Are the arguments which 'may be adduced in its favour too poſitive, too peremptory to be 'overthrown by the moſt plauſible objections?' For my part, I am as much convinced of it, as of my exiſtence; and every impartial reader will be ſo too, by the time he has read my book without prejudice, if he has underſtanding and candour enough not to deny, 'that eyes were given us to ſee, though there be in this 'world a great many eyes that do *not* ſee.'

The Literati of a certain order may, probably, cavil at this. They may quote upon me, after Reaumur, the female butterfly and the winged ant, to prove that it is poſſible to be miſtaken in determining the final cauſes of a phyſical being. They may ſay, 'Wings ſeem to be made for flying, and yet the inſects mentioned 'do not fly: it is not certain, then, that wings were made for 'flying.—In the ſame manner, ſince there are beings which do not 'ſee, though they have eyes, it is not more certain that we have 'received eyes preciſely for the purpoſe of ſeeing,' &c. To objections of this ſort I never will give a ſerious anſwer. No! I appeal to plain good ſenſe. I obſerve ten or twenty perſons, and find they have eyes, and the faculty of ſeeing when they open them to the light. Now, if theſe ten or twenty perſons have not been purpoſely

poſely choſen; if they have been taken without choice from a multitude, it is probable that all beings like them are endowed with the ſenſe of ſeeing, by means of the organ of the eye. This mode of reaſoning is at leaſt that of all ages and nations; and if it be juſt in this caſe, it muſt be ſo with reſpect to phyſiognomy.

It therefore appears to me, that the grand duty of the defender of this ſcience is, to make it apparent, 'That ten, twenty, or thirty 'perſons taken by chance from the multitude, have confeſſedly a 'phyſiognomical expreſſion; that is to ſay, there is obſervable in 'them a decided relation between the internal faculties and the ex-'ternal form—juſt as it is obſervable that ten, twenty or thirty per-'ſons, taken by chance, ſee only by the aſſiſtance of their eyes.' The univerſality of phyſiognomical expreſſion will be found as certainly eſtabliſhed, when this fact is once demonſtrated, as the following: 'The ſenſe of ſeeing depends upon the eyes, ſince it is 'proved, that twenty or thirty perſons, taken by chance, ſee by 'means of the eyes only.' From that ſmall number I have an undoubted right to conclude the ſame thing of ten thouſand others, whether I have ſeen them or not.

But, probably, I ſhall be told, 'Though this aſſertion might be 'proved with regard to certain features of the face, does it follow, 'that it holds good as to all of them?' I addreſs myſelf to you, ye friends of truth: I think it does; and, if I am wrong, by you I will be corrected.

When I know that man ſees by the eyes, and hears by the ears, and cannot, for a moment, doubt that theſe organs have a determinate and poſitive deſtination, I cannot think I am deducing a falſe conſequence in admitting, That the other organs, and in general the other parts, which compoſe a whole ſo perfectly and ſo wonderfully regulated, have likewiſe their certain deſtination and their particular functions. This conſequence would not be leſs juſt, even though I had not yet obtained the knowledge of the deſtination of ſome few of thoſe parts.

I conceive myſelf capable of proving, to every man who poſſeſſes common ſenſe, 'That, in every individual of the human race, 'ſome-

'something is to be seen whose signification is determinate, at 'least in certain circumstances; and the demonstration of this 'truth is as easy, perhaps, as it is to induce the weakest of man-'kind to comprehend, That some of the members of our body 'have their precise and determinate destination.'

Observe twenty or thirty persons collected indifferently. Look at them when they laugh or when they cry, and you will easily find a striking relation in the expression and manifestation of their joy and sorrow; some of their features will have obtained a kind of resemblance, which did not exist before they were thus thrown into the same state. Since, then, it is acknowledged that extreme joy and extreme sorrow have expressions by which they may be distinguished, and which differ as much from each other as joy and sorrow differ, must it not also be admitted, 'That a state of calm-'ness has likewise its particular expression? This state visibly gives 'to the muscles next the eyes and lips a different situation.' If this be allowed, as it respects the three states of joy, sorrow, and tranquillity, why not admit it likewise with respect to every other disposition of mind? For example, pride, humility, patience, generosity, &c. &c.

Consistent with invariable laws, a stone rises into the air when forcibly thrown upward; in subjection to the same laws, it falls back to the earth. And is it not by the same laws that it remains at rest, if no one puts it in motion?

Every thing in nature is either subject to laws, or every thing is exempted from them; all is effect and cause, or nothing is such.

These maxims, incontrovertible in themselves, ought to be among the first axioms of philosophy; and, their evidence once admitted, the science I defend is fortified against every possible objection, even against those to which no answer has yet been found; for, these being established, it is proved, 'That every face has certain 'features which characterise the mind, to the same pitch that eyes 'characterise the sense of seeing.' But it will again be said, 'The 'signs of joy and sorrow, attention and inattention, being infi-'nitely varied, how is it possible to establish invariable laws to im-

'part

'part the knowledge of them?' Let thoſe, who put this queſtion, recollect, what variety is to be found in human eyes, and, indeed, in the eyes of all beings endowed with ſight!—That there is an immenſe difference between the eye of the eagle and the mole, the eye of the elephant and the gnat! And yet, do not all eyes ſee, if unaffected by diſeaſe? The ſame difference exiſts between the ears, the limbs, and the legs; the ears are for hearing, and the legs are for walking.

If this difference, therefore, prevents not our conſidering them as the expreſſions, as the organs of ſeeing, hearing, and walking, why ſhould we not employ the ſame mode of reaſoning with reſpect to every trait and lineament of the human body? The ſigns which expreſs the ſituations of mind which reſemble each other, cannot be more various, than are the eyes, the ears, and the legs of all the beings which ſee, which hear, and walk; and yet it is not more difficult to diſcover and to determine what the ſigns of theſe ſituations have in common between them, than it is to diſcover and determine what is common to all eyes, all ears, &c. in beings who poſſeſs the faculty of ſeeing and hearing.

LECTURE XXI.

SOME PARTICULAR OBJECTIONS REFUTED.

OBJECTION I.

IT it has been ſaid, 'That there are perſons, who, without having ſuffered by ſickneſs, without leading a life of debauchery, have always a pale and meagre appearance, and yet arrive at a very advanced age, who continue to enjoy, to the laſt, perfect health and vigour.'

REPLY.

To this I reply, that theſe caſes are uncommon. There are always a thouſand whoſe colour and air announce the conſtitution, for one whoſe external appearance leads you into a miſtake. Beſides, I preſume, that theſe extraordinary caſes generally proceed from impreſſions made upon the mother during her pregnancy.

'I ſhall quote (ſays a friend), among the myſteries which this ſubject preſents to us, but a ſingle claſs of phenomena—hereditary diſtempers. As to rickety and venereal complaints, which children do not feel till a certain age, the arthritis, the gout, they are examples too frequent to need to be mentioned; but Borelli ſpeaks of two lads, who, without having received any hurt, both became lame at the age of fifteen, the era when their father became ſo by accident.' But let us return to thoſe pale and wan countenances alluded to in the objection. A fright, when a woman is pregnant, accounts, naturally enough I think, for the paleneſs

neſs of the infant.—God only knows the ſecret laws of imagination, of the ſympathy, or influence which have occaſioned caſes of this ſort; but in general they may be conſidered as exceptions, of which the accidental cauſes are not difficult to be traced. Beſides, who knows whether thoſe very ſame perſons would not have enjoyed ſtill more perfect health, had it not been for the accidents in queſtion? To what then amounts the objection? It no more diſproves phyſiognomy, than the exiſtence of dwarfs, giants, and ſome monſters, diſproves the proportion and ſymmetry of the human body.

OBJECTION II.—The friend already quoted goes farther, and ſays, 'I know a man of a very robuſt conſtitution, who, the hands 'excepted, has all the appearance of debility, and paſſes for feeble 'with thoſe who are unacquainted with his real conſtitution.'

REPLY.—I ſhould like to ſee that man; for I can hardly believe that the expreſſion of vigour is ſenſible in his hands only. However, if it be ſo, his ſtrength is apparent in at leaſt one part of his body; and even ſuppoſing it had no expreſſion whatever, you would ſtill have but one exception—a ſingle ſolitary example. I repeat it, I greatly diſtruſt this obſervation: never did I ſee a robuſt man whom I could not diſcover to be ſuch by various characters.

OBJECTION III.—'Perſons whoſe faces announced heroic bra-'very, have been ſeen among the firſt to fly in the day of battle.'

REPLY.—The leſs a man is, the greater he wiſhes to appear. But what air had theſe would be heroes?—Did they reſemble the Hercules de Farnèſe?—I very much doubt it: give us a drawing of them, let us view them. The phyſionomiſt will ſay, perhaps at the ſecond, if not at the firſt glance, *Quanta ſpecies!* Beſides, it is poſſible that ſickneſs, an accident, or the hypochondria, may diſcompoſe the moſt approved valour; and this very mixture will not eſcape the piercing eyes of the phyſionomiſt.

OBJECTION IV.—'There are perſons of a very haughty de-'meanour, who exhibit no indications of pride in their conduct.'

Reply.—It is poſſible to be proud, and yet to affect humility. Or elſe, education and commerce with the world may give a man the air of pride, whilſt the heart is perfectly humble: but this inward humility pierces through the haughtineſs of the exterior, as the rays of the ſun dart through a tranſparent cloud; and that ſeemingly proud man would be humbler ſtill, were his manner leſs auſtere.

Objection v.—'We often ſee mechanics poſſeſſed of aſtoniſhing addreſs, capable of executing the moſt delicate and highly finiſhed pieces of work, with hands as aukward and clumſy as a hewer of wood, while the ſlender fingers of a woman are frequently incapable of all mechanical labour that requires any thing of delicacy.'

Reply.—I ſhould be very happy to ſee them placed cloſe by each other, and then compare the one with the other. Moſt Naturaliſts agree in aſcribing to the elephant an unwieldy figure, a ſtupid air, and heighten the contraſt which is to be found between the addreſs poſſeſſed by this animal, and his apparent, or rather pretended ſtupidity. But compare the elephant with the lamb, and let me aſk you, which of the two, merely by the appearance of his bodily ſtructure, proclaims the moſt addreſs? It is not ſo much the maſs which decides it, as the nature, the moveableneſs, the flexibility of the body, the nerves, the inward ſenſibility. Again, delicacy is one thing, and force another. Apelles would have drawn better with a piece of charcoal, than ſome miniature painters can with the fineſt pencil. The mechanic may join to clumſy organs a very acute genius, and, in that caſe, will execute much more delicately with a coarſe hand, than an ordinary workman with the fineſt fingers. If nothing, however, in the face and exterior of the artiſt in queſtion announces what he is, the example is certainly againſt me; but, in order to decide it accurately, are you ſtrictly acquainted with all the indications of mechanical genius? Have you obſerved whether his eyes be clear, penetrating, ſunk deep in the head; whether his look be quick, certain, and ſteady; whether the bone adjoining to the eye be prominent? Have you paid the utmoſt attention to the arch of his forehead, to the pliancy of his limbs, and whether they be delicate or maſſy? Have you, I

again

again repeat it, perceived, obſerved, eſtimated all this? It is very eaſy to ſay, 'That man has not the air of what he is:' but it remains to be enquired, '*Who* pronounces this deciſion?'

OBJECTION VI.—'We meet with very ſprightly people whoſe faces have no meaning.'

REPLY.—This fact ought to be ſtated with a great deal more preciſion.

I confeſs, for my part, that all the miſtakes I have made, originated in my obſerving inaccurately. Thus I always aſſigned the ſame ſeat to the ſigns of a quality; I uſed generally to look for them there only, and very often did not find them. For example; though I was thoroughly convinced that there did exiſt in ſuch an individual an extraordinary degree of force, I had not ſufficient ſkill to diſcover the ſeat of the indication of that force. Why? Becauſe I thought of tracing it in a ſingle feature only, or elſe in the whole face taken together. This miſtake I fell into chiefly with reſpect to perſons whoſe knowledge was circumſcribed to one particular branch, and who otherwiſe paſſed for nothing extraordinary; to thoſe alſo whoſe powers of mind were all directed in one current, toward one particular object; and to thoſe, whoſe powers were as yet but feebly determined; or, to expreſs myſelf more fully, who had not yet tried, or ſufficiently exerted their powers. Several years ago I ſaw a great mathematician, the wonder of Europe, who at firſt glance, nay long after, appeared to have a very unmeaning face. I took a perfect likeneſs of him, and having occaſion to examine the face minutely, I diſcovered a particular trait, which gave a characteriſtic expreſſion to his look; and that very expreſſion, a few years afterwards, I diſcovered in another man of ſcience, very much inferior to the former, but yet a perſon of great merit, and whoſe face, in ſome reſpects not very expreſſive, ſeemed calculated to puzzle all my phyſiognomical ſkill. I have never found, ſince then, any one poſſeſſed of a ſimilar look, who was not likewiſe endowed with ſome extraordinary quality or talent, however unmeaning his phyſionomy might appear.

It is very clearly proved by theſe examples, that there is as much foundation for aſſerting as for denying, 'That a man may unite to

'a very

'a very unpromiſing exterior, mental qualities altogether un-
'common.'

I have had it aſſerted to me, as an objection, That Mr. d'Alembert has a mean look. It is impoſſible for me to ſay any thing about it, till I have ſeen him; but I know his profile engraved by Cochin, which is ſaid to be much inferior to the original, and without mentioning ſeveral indications not eaſily to be characteriſed, it is certain that the forehead and a part of the noſe are ſuch as I have never ſeen belonging to any ordinary man.

OBJECTION VII.—'There are, at leaſt, perſons of very con-
'tracted minds, whoſe phyſionomy announces a good deal of ſpirit
'and fire.'

Yes; 'tis true, there are ſuch perſons daily to be met with. But my reply to this, and I am confident that it is well founded, is, 'That it is poſſible the natural diſpoſitions may have been excel-
'lent, but that they may have been buried in inaction, or deſtroyed
'by the abuſe of them.' Energy is apparent—but what is it?—Why, 'tis power ill directed. Is it poſſible that a fire, conſecrated to ſenſuality, ſhould be ſubſervient to the diſcovery and the propagation of truth? or, What is to be expected from a fire that emits no light? A flame that burns without an object?

I moſt ſeriouſly declare, that, among the many juſtly celebrated characters with whom I am contemporary (many of whom I have the unſpeakable pleaſure of being perſonally acquainted with, eſpecially in Germany and Switzerland), there is not a ſingle one in whom the degree of intelligence, ſenſibility, or genius, is not exactly marked in the features of the face, and particularly in the ſtructure of the head. Surely, no being capable of obſerving needs to bluſh at being obſerved; for, proceeding from God, the creature has no reaſon to be aſhamed of being created and formed ſuch as it is. I hope, therefore, that perſons of a manly character (for ſuch only I write, and not for children) will not think me guilty of indiſcretion, if, as a proof of what I have advanced, I here mention the names of certain illuſtrious perſonages now in life. Beſides, this will furniſh a freſh proof of the univerſality of phyſiognomical diſcernment;

cernment; for I am confident, I ſhall not be contradicted by any perſon who has the honour of knowing the great men whoſe names I take the liberty of inſerting.

Suffer me to begin with you, reſpectable Bodmer!—Who does not perceive in his looks a mind original, natural, ingenious? Who does not diſcern in him the poet, the friend of youth?—This venerable old man is eighty-two years old.

Who perceives not in Geſſner the amiable enthuſiaſm of an admirer of Nature, capable of painting and embelliſhing it? A man whoſe eye is as correct as his taſte is exquiſite?

It can never be ſaid, in any ſenſe, of Mendelſhon (author of Phedon), that he was born to be a wreſtler; but is it poſſible to overlook his uncommon diſcernment, his vaſt and luminous mind?

Who diſcerns not in Zimmermann (phyſician to the king of Great Britain at Hanover), the moſt uncommon aſſemblage of delicacy and energy; a profound acquaintance (under the veil of philoſophic ſatire) with human nature; the warmth of ſentiment joined to the calm of reaſon, and gravity blended with gaiety?

Is it poſſible not to diſtinguiſh, in Spalding (one of the moſt celebrated preachers at Berlin, author of a work entitled 'The Deſti-'nation of Man,' the profound thinker, the man of modeſty, but of firmneſs in his principles, a writer full of ſweetneſs, elegance, and manly ſenſibility?'

In Baſedow (author of ſeveral Treatiſes on Education), an obſerver profound, active, indefatigable, ever true to reaſon?

Let me aſk thoſe who have ſeen Sulzer, Haller, Lambert, was it poſſible to look at them, obſerve them, compare them, without reading on their foreheads theſe characters ſenſibly traced by the finger of God himſelf: 'Where ſhall you ſee their like again?'

Look in the higheſt ranks of ſociety, and the ſame examples may be traced; for inſtance, who perceives not in Charles duke of Wurtemberg

temberg a creative ſpirit, prompt to invent, execute, and—what ſeems to be rarely ſeparated from it—equally prompt to deſtroy?

In Frederic, king of Pruſſia, a genius which undertakes, conducts, accompliſhes whatever he will; unſhaken firmneſs; a preciſion which forces itſelf on your notice in his converſation, his writings, and, indeed, in all his actions.

I muſt go yet farther. Among all the good portraits of remarkable perſonages which have been ſubmitted to my view (and what collections have I made!), I do not remember having ſeen one that did not bear ſelf-evident marks of greatneſs. However, as examples, I ſhall produce only the following names: 'Charles XII. 'Louis XIV. Turenne, Sully, Polignac, Monteſquieu, Voltaire, 'Diderot, Newton, Clarke, Maupertuis, Pope, Locke, Swift, 'Leſſing, &c.'

I verily believe that the expreſſion of this character of greatneſs is to be found in every ſilhouette; I could produce ſeveral which would oblige every experienced obſerver to adopt this opinion.

ADDITION A.

See the two Plates of ANTIQUES *annexed.*

THE Antiques engraved on theſe plates are bad copies of ſixteen celebrated heads, or rather they preſent ſixteen caricatures; yet there is not one of them whoſe phyſionomy is wholly mean; and ſhould we happen to meet a face of this kind, we may be certain of having found ſomething extraordinary.

1. In the head of Cicero, and in every one that reſembles it, there is, beyond diſpute, a very uncommon ſerenity, a great exuberance of ideas, and a wonderful facility of expreſſing them. It appears particularly, and in a very ſtriking manner, in the forehead.

2. Socrates,

1

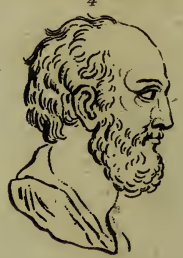
Cicero

2

Socrates

3

Thales



4

Hippocrates

5

Architas

6

Plato

7

Xenocrates

8

Portius Cato

ANTIQUES. *Plate 1.*

9

Valerius Publicola

10

Homer

11

L Junius Brutus

12

M Jun: Brutus

13

Germanicus

14

Titus

15

Antonin: Pius

16

M Aurelius

Barlow fc.

ANTIQUES. *Plate 2.d*

2. Socrates. If the eye had not been placed too near the nose (by a mistake in the drawing), this head would contradict all that has been asserted with respect to the want of expression in the physiognomy of Socrates, or the deficiency of harmony between his face and his mind.

3. Thales. This face announces a firmness not to be shaken, a force perfectly homogeneous.

4. Hippocrates. A calm observer, endowed with a solid understanding and great serenity of mind.

5. Archytas. More serious, firm, profound, attentive, and reflecting, than Hippocrates.

6. Plato. Here the artist has failed in conveying the delicacy of the original. However, let me see a face like this, with such a forehead, such a nose, with that determined look (though the eye be too much lengthened in the copy), that does not express an acute sense of the honourable and the beautiful.

7. Xenocrates. The drawing of the outline is timid and incorrect; that of the eye, in particular, is wretched Notwithstanding, you read on that face a character of attention, the talent of marking what is said, and that of comprehending it with ease.

8. Portius Cato. In the harmony and homogeneity of that face I discover, particularly in the mouth, the expression of liberty and tranquillity.

9. Valerius Publicola. The drawing is slovenly; the eye is contemptible. The face indicates only an intelligent mind, eloquence, and ability in the management of public business.

10. Homer. This face, however different from the other portraits we have of Homer, is well executed; its expression, were it only that of the nose, is so sublime, that it can comport only with the sublimity of the genius of the Father of Poets.

11. Lucius Junius Brutus. This head is worſe drawn than any of the reſt: it exhibits a diſagreeable phyſionomy, in which you cannot trace a ſingle indication of tenderneſs and ſenſibility; nevertheleſs, you may diſtinguiſh, even in that wretched caricature, particularly in the lower part of the face, evident marks of an uncommon character.

12. Marcus Junius Brutus. The tip of the noſe preſents ſomething below mediocrity: but in the forehead, and the whole form of the head, the great man is very diſcernible.

13. Germanicus. The mouth wants expreſſion: all the reſt proclaims a great and exalted character.

14. Titus. The drawing of the eye, the mouth, and the noſtril, is intolerable; but the forehead and the noſe diſtinctly announce this to be the phyſionomy of Titus.

15. Antoninus Pius. Spite of the defects of this copy, the forehead preſerves the impreſs of exquiſite judgment and ſtoical firmneſs.

16. Marcus Aurelius. There is ſomething celeſtial in the eye; and you may diſtinguiſh, in the contour of the profile from the root of the noſe, the expreſſion of profound ſenſe, a character of wiſdom and probity.

ADDITION B.

See Heads of SHAKESPEAR, L. STERNE, S. CLARKE.

Here are three faces, or rather maſks of three ſingular faces, which will ever preſerve the diſtinctive character of their originals, place them in what ſituation you will; nay, were they even diſfigured by grimaces. The vaſt and powerful genius of Shakeſpear, ſo prompt

Shakeſpear *From Lavater.* 36

L. Sterne. S. Clarke.

From Lavater

Wren ... See p. 197

D'Argenfon. From Lavater.

prompt to penetrate, to ſeize every thing—that commanding genius is reproduced in characters perfectly legible in each of the four parts of the face, in the forehead, eyes, noſe, and mouth.

You diſcover the arch, ſatirical Sterne, the ſhrewd and exquiſite obſerver, more limited in his object, but for that very reaſon more profound; you diſcover him in the eyes, in the ſpace which ſeparates them, in the noſe, and in the mouth.

On examining the third, what calmneſs, what powers of reaſon are diſcernible, both in the form of the face, and the proportion of the features! notwithſtanding, however, this copy of Clarke is, in other reſpects, very faulty.

ADDITION C.

See Head of D'ARGENSON.

This drawing, and moſt of thoſe repreſenting the heads of French Literati (introduced in the courſe of the work), can hardly paſs for portraits—ſo much the better for phyſiognomy. Theſe lines and theſe contours, however inanimated they appear, have nevertheleſs a character which cannot eſcape the obſerver. Abſtracted from the air of the face, or the momentaneous expreſſion of his features—I mention this once for all—do not theſe buſhy eyebrows, the interval between them, the form of the eyes and noſe, ſufficiently pourtray the great man? How clearly does this character of greatneſs manifeſt itſelf alſo in the combination of the features!

ADDITION D.

See Heads of VOISIN, HENAULT.

These two heads, with respect to greatness, are inferior to the last; yet, both have a strong marked character. Who is there that cannot discover at once, the Anacreontic Poet from the reflecting, grave, and profound author? What acuteness in the right eye of Voisin, and what candour in the nose and mouth! How amazingly striking is the contrast between the chubby and voluptuous face of the one, and the countenance of the other, whose features are so distinctly marked, and bear such a character of wisdom?

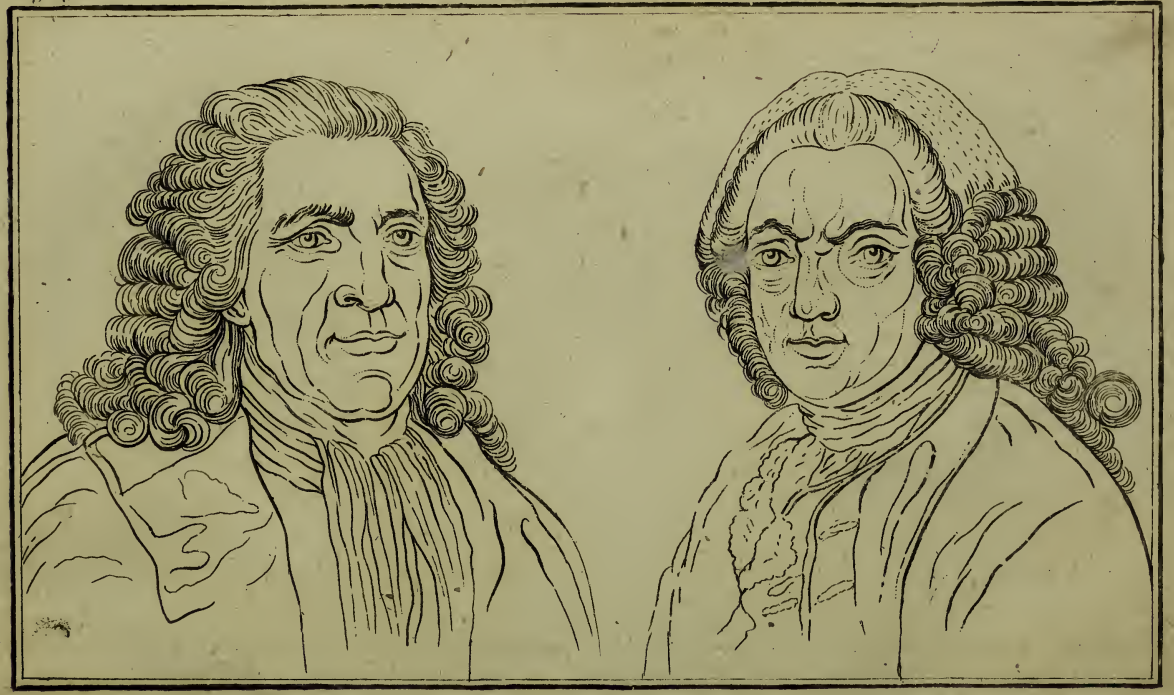
ADDITION E.

See Heads of Dr MASLE, HOWARD, URFEIUS, TURENNE, SHAKESPEAR.

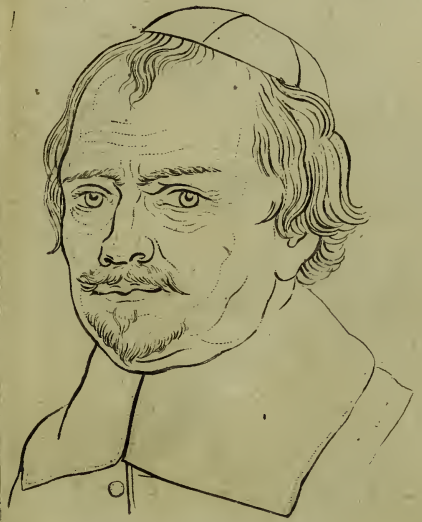
In the first of these faces it would have been sufficient to have given the resemblance of the eyebrows, nose, and mouth; in the second, that of the forehead and nose; in the third, correct in the forehead; and in the fourth, to have been exact in the eyes, eyebrows, nose, and mouth; in order to preserve in all, notwithstanding the incorrectness of the design, that character of greatness which so justly belongs to them.

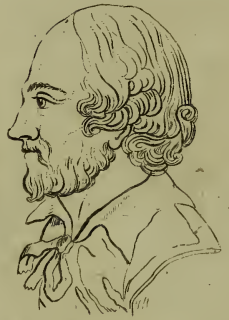
In the small profile of Shakespear, the experienced observer will discover a great deal of expression, particularly in the eye and the forehead.

ADDI-

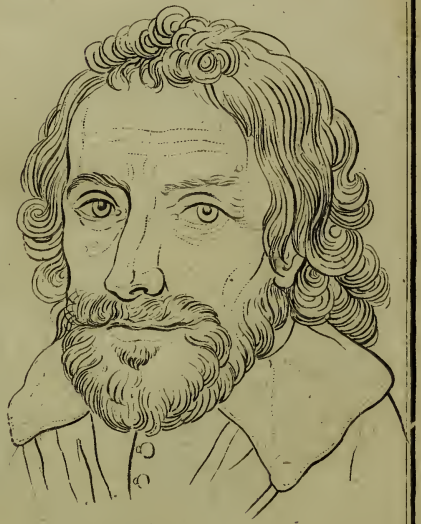


Voiſin Henault *From Lavater.*



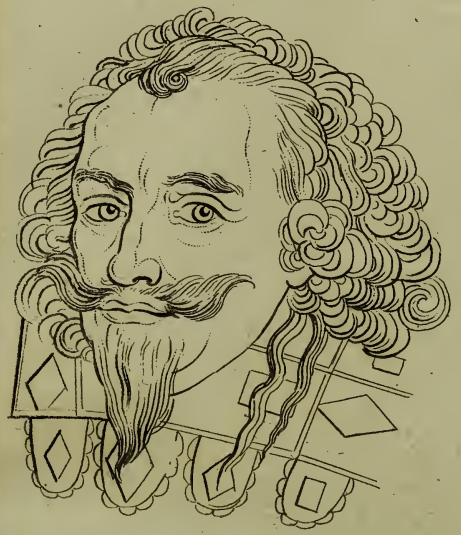


Shakespear.

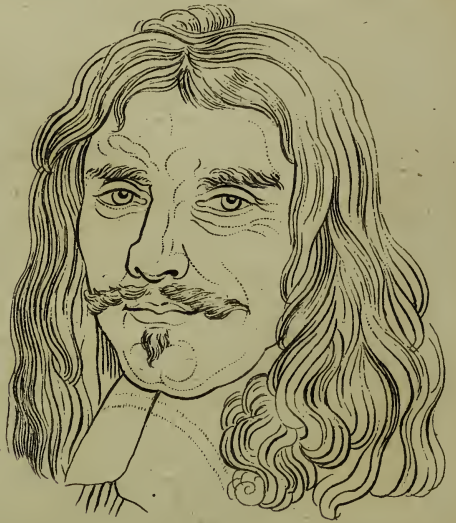


De Maſſe.

Howard.



Urfeius.



Turenne.

Mouerif. Spalding.

ADDITION F.

See Head of WREN.

This is the maſk, or rather the inanimate form of the face, of the celebrated Wren, the great Engliſh architect. Were it poſſible to find in the whole world, a man who had ſuch eyes, with that forehead, noſe, mouth, and chin, without his being endowed by Nature with ſome extraordinary talent, I for ever renounce the Science of Phyſiognomies.

ADDITION G.

See Head of MONCRIF.

This copy does not poſſeſs the grace of the original; yet, however, you may diſtinguiſh in the form of the forehead, in the extremity of the bone above the right eye, in the obliquity and the tip of the noſe, an expreſſion of taſte and delicacy. It muſt alſo be allowed, that Nature, in forming that face, intended a higher deſtination than the productions of mere amuſement.

ADDITION H.

See Head of SPALDING.

Here, at the firſt view, a luminous mind is diſtinguiſhable. The forehead contains ſolid and correct ideas; the eye penetrates through

through the ſurface of objects; round the mouth there is an expreſſion of taſte and elegance, and over the whole face is diſcernible the marks of prudence and ability. The horizontal poſition of the eyes, noſe, and mouth, and the proportion of the whole in general, fully conveys the tranquillity and confidence of a firm and ſteady mind.

ADDITION I.

See the ſame Face in Profile.

You will obſerve, this is the ſame face in profile; with this eſſential defect, that the contours are flattened, and the features, which ought to be prominent, rounded off. The forehead indicates a thinker who embraces a vaſt field; the eye conveys a ſweet ſenſibility, and the man of taſte is conſpicuous in the noſe and mouth. The drawing of the noſtril, however, is defective; it is too ſmall, and the trait which forms it is poorly marked.

ADDITION K.

See Head of ANTHONY TRIEST.

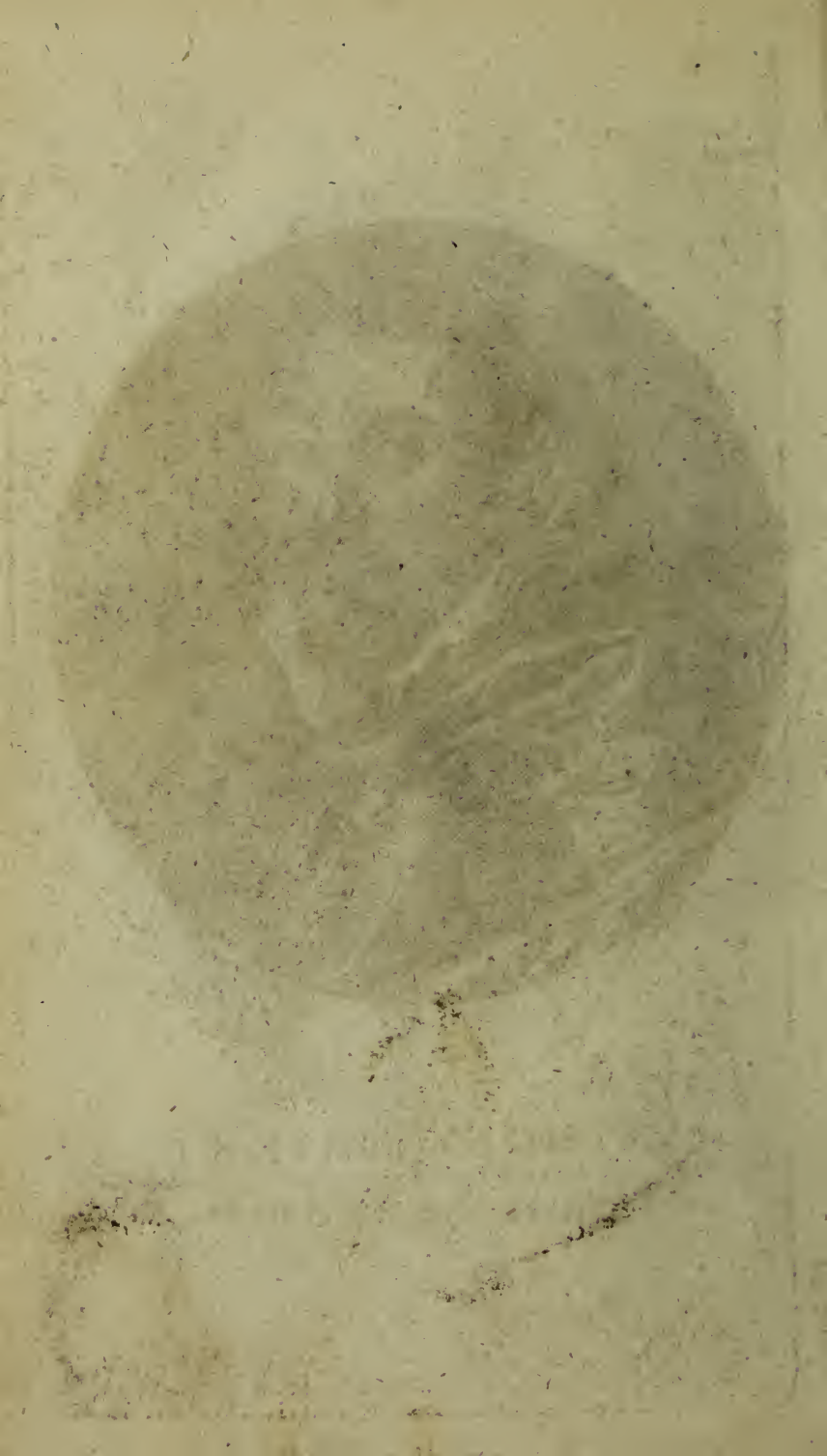
This portrait of Anthony Trieſt, after the manner of Vandyke, is one of the moſt ſpeaking portraits I ever remember to have ſeen. The forehead is not ſufficiently characteriſtic. The eyes, noſe, and mouth, have the impreſs of reflection, wiſdom, and fortitude. The ſpirit which animates that face, ſeems calculated for politics rather than metaphyſics.

ADDI-

Barlow Sculp.

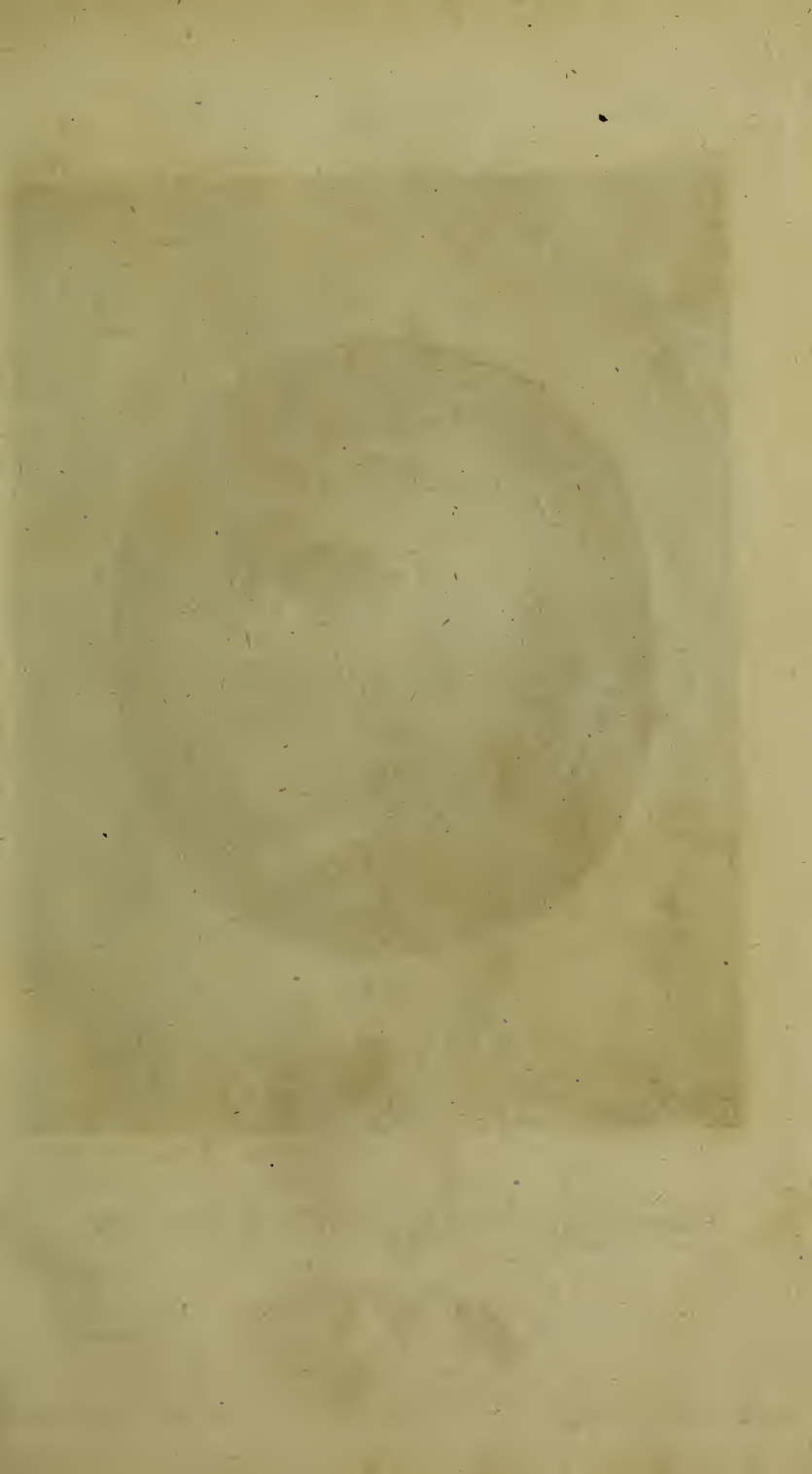
PROFILE of SPALDING.

From Lavater.



ANTHONY TRIEST.

From Lavater



Champagne. Del. *Barlow. Sculp.*

Truth, Precision, Harmony, Calmness,

and Expression.

From Lavater.

ADDITION L.

See the Plate, repreſenting TRUTH, PRECISION, HARMONY, CALMNESS, *and* EXPRESSION.

This face is full of truth, preciſion, harmony, calmneſs, and expreſſion. To whom could that be a matter of indifference; or who, after having once ſeen it, could ſay, 'Do you diſcover the great man 'there? Is not that one of the faces which you meet with every 'day of your life?'

ADDITION M.

CHARLES XII. *of Sweden.—See the Plate.*

No one can ſay, on viewing this portrait, 'There is an ordinary face!' You may perceive in it that open, honeſt, bold character, that firm, unſhaken mind, filled with the conſcioufneſs of its own ſtrength. But the noſe is evidently too large; the noſtril has been ſhamefully unattended to. Though the drawing wants correctneſs, the mouth abſolutely ſpeaks. It is far removed from every ſpecies of timidity and affectation. What an air of majeſty in all the lower part of the face! The artiſt, it is true, as the work was ideal, thought himſelf obliged to ſoften that harſh and inflexible character; but ſtill you find it in the whole, when taken together, eſpecially in the eyebrows, and their relation to the noſe. That forehead has not been furrowed by the intrigues of the Cabinet; it delights not over plans conceived in cold blood, and ſtops not calmly to weigh the reaſons on both ſides; it is open, manly, active, impatient for action, without waſting time in wordy ceremony.

LAST

LAST ADDITION.

See the Portrait of the Great SFORZIA.

It is very eaſy for any one to perceive the defects which disfigure the oppoſite profile of the great Sforzia. The noſtril has been wholly neglected; but what productive force, what promptitude in the formation of plans, and what energy and firmneſs in execution, is perceivable in that face, on the forehead, in the eye, and in the bone which preſides over it, in the noſe, nay even in the beard!

This ſeries of portraits, I flatter myſelf, whether well or ill copied, which I have juſt preſented, will ſerve to convince the attentive reader, that it would not be eaſy to produce a remarkable perſonage whoſe face did not bear ſenſible marks of the qualities or talents by which he is diſtinguiſhed.

LECTURE XXII.

MR. PROFESSOR LICHTENBERG'S REMARKS ON A PHYSIOGNOMICAL DISSERTATION.

IN this Diſſertation there is much wit, and an eloquence which carries the reader cheerfully along. It is the effort of a man of letters, whoſe merit is unqueſtionable. This profeſſor, endowed with uncommon ſagacity, and a ſpirit of obſervation, appears to have ſtudied mankind carefully. His production, therefore, I conſider as worthy of examination and attention: intereſting not only by the matter it contains, but by the manner in which it is brought forward; it leads at the ſame time to ſeveral grand obſervations, which I kept in reſerve. I cannot conclude this firſt volume with more propriety, than by inſerting the moſt remarkable paſſages of the Diſſertation, and examining them with perfect freedom and ſtrict impartiality.

I do not pretend to ſet myſelf in competition with the Profeſſor; for in my anſwers you will find neither the vivacity nor yet the brilliant ſallies, much leſs the erudition and ſagacity, by which he is diſtinguiſhed. Unable to clothe my ſtile in the attractive elegance of his, I feel the diſadvantage under which I combat with ſuch an adverſary, even with truth on my ſide: but I ſhall never be unjuſt; and when I happen to differ from this great writer, when I find myſelf irreſiſtably impelled to reject his principles, I ſhall never forget thoſe diſtinctions due to his talents, to his learning, and to his merit.

I paint him and myſelf, in idea, placed by each other's ſide, looking over this production in a ſelect company, reciprocally communicating to each other, with all that frankneſs which becomes men, and all that temper which accompanies ſages, the exact manner in which each of us contemplates both Nature and Truth.

PHYSIOGNOMICAL OBSERVATIONS.

'Surely there never were half ſo many efforts made, as at pre-'ſent,' ſays our author, 'to violate the ſanctuary of the human 'breaſt, and the moſt ſecret emotions of the heart.'

I think, that, to begin in this manner, is aſſuming a falſe point of view; a point of view, which may miſlead both author and reader. I can ſafely aver, that I never had occaſion to reproach myſelf with having violated either the ſanctuary of the breaſt, or the moſt ſecret, the moſt nice emotions of the heart. Indeed, it is well known, that this was never my object. No!—my reſearches have been guided to diſcover the fundamental character, the talents, the faculties, the powers, the diſpoſitions, the activity, the genius, and the ſenſibility, of men in general, not their actual and moſt hidden thoughts. Therefore, do I conſent moſt willingly, 'that the ſoul (according to our author's expreſſion) yet remains in 'the excluſive poſſeſſion of its moſt hidden treaſures, and that the 'avenue which leads to them remains as inacceſſible as it has been 'for paſt ages.' Indeed, I ſhould be one of the firſt to laugh at that phyſionomiſt who pretended that he could diſcover every ſecret thought, every emotion of ſoul, in the features of the face; though there may be ſome caſes in which they could not eſcape the notice of a phyſionomiſt of the leaſt experience. Beſides, it appears to me, that 'the ſecret emotions of the heart' belong rather to pathognomy; a ſcience which has much leſs of my attention than phyſiognomy. In ſpeaking of the latter, our author obſerves, with ſomewhat more wit than accuracy, that it is as ridiculous to reduce it to theory, as to compoſe an 'Art of Love.' But, on the other hand, he is perfectly conſiſtent in ſaying, 'that it is neceſſary to 'bring

'bring to the ſtudy of phyſiognomy a pretty conſiderable portion 'of precaution, as well as of diſtruſt.'

'Were it poſſible to carry general phyſiognomy to the very ſum-'mit of perfection, it would, even in that caſe, be wholly uncer-'tain, whether or not it would facilitate neighbourly love.'

Here I am under the abſolute neceſſity of flatly contradicting the aſſertion of our author; and I feel no embarraſſment in declaring, without heſitation, that a true knowledge of this ſcience would greatly increaſe neighbourly love: and I flatter myſelf that our reſpectable author will ſhortly abandon his opinion.

Phyſiognomy, carried to the higheſt ſtate of perfection, would of courſe lead immediately to a more perfect knowledge of man than can be acquired by any other means; and would not this knowledge preſent us with many perfections which otherwiſe would wholly eſcape our notice? And ſhall it be maintained for a moment, that the diſcovery of good qualities in our neighbour, which was not obſerved before, ſhall not induce us to love and reſpect him in a greater degree?

The judicious author, at the moment when he uſed this language, forgot that he had juſt ſaid, with much truth, 'that the 'moſt forbidding uglineſs may, by the aid of virtue, acquire 'charms which no one could reſiſt.'—Now, who will be leſs diſpoſed to reſiſt them, nay, who will ſooner perceive them, than the enlightened phyſionomiſt? And is it not natural for charms which are irreſiſtible to produce love rather than hatred?—Moſt certainly.

In further ſupport of this obſervation, I boldly appeal to my own experience: for in exact proportion as my phyſiognomical knowledge is extended and improved, ſo do I feel my heart expand; I perceive it more capable of love, and am conſcious that it loves with greater warmth than before.

I confeſs, that this ſcience ſometimes gives occaſion to painful ſenſations; but, then, it is preciſely the pain which I feel at the ſight of certain diſguſting phyſionomies, which imparts a higher

value, a brighter luſtre, and a more attractive grace to that grandeur and lovelineſs, which is ſo often to be obſerved in the human face. Whenever I diſcover any thing good, however little, I dwell upon it with complacency: it is a ſoil I cultivate with rapture, in the almoſt certain hope of finding it yet richer.

With much greater reaſon may my eſteem and love take root and flouriſh in a ſoil of uncommon vigour and fertility. To this add, that the ſight of phyſiognomies which occaſion pain, and excite a momentary indignation againſt mankind, renders me almoſt immediately more tolerant to them, becauſe I am perfectly acquainted with the nature and the ſtrength of thoſe propenſities which render them obnoxious.

It muſt be allowed, that the more perfect human knowledge is, the greater probability is there of its being more uſeful; and he muſt be a ſhallow reaſoner indeed who could undertake to aver, that all knowledge of what is, of what acts upon us, of what we are capable of performing, that all truth, is uſeleſs, and contributes nothing to the felicity of man. Such an inveſtigator ought not to reaſon upon any thing.

'Whatever is uſeful contributes to happineſs; and what contri-'butes to happineſs, contributes to the progreſs of charity.' Can men be happy who are deſtitute of charity! Pray, where are they? where could they even exiſt?

Were it poſſible that a ſcience, ſuppoſing it perfect, ſhould deſtroy or diminiſh human happineſs, and the love of our neighbour, Truth would then be contradictory to itſelf, and God to Truth.

He who ſeriouſly maintains, 'that *any* perfect ſcience is hurtful 'to ſociety, or that it has no tendency to promote charity'—(and without charity human happineſs cannot exiſt)—he who is capable of maintaining ſuch an aſſertion, is not one of thoſe with whom our author would chuſe to philoſophize; and I am confident, that he will not refuſe to grant me the principle, That 'the nearer we ap-'proach to truth, the nearer are we to happineſs.'

In

In proportion as our knowledge approaches to the omniſcience of God, the more muſt our love reſemble divine love. And he who knows of what materials we are compoſed, and remembers that we are nothing but duſt, is the moſt indulgent friend which man can boaſt.

The angels certainly are better phyſionomiſts than men, and are more friendly to us than we are to ourſelves; and yet they aſſuredly diſcover in us many thouſand faults, and many thouſand imperfections, which are unobſerved by the eye of the moſt quick-ſighted mortal.

God is the moſt tolerant of beings, becauſe he poſſeſſes the whole knowledge of ſpirits. Who has left a nobler example of patience, charity, and long-ſuffering, than He who 'needed not 'that any ſhould teſtify of man; for he knew what was in man?'

'It is certain, nevertheleſs, that half phyſionomiſts, ignorant prac-'titioners in phyſiognomy, if they have acquired a little credit, if 'they poſſeſs inſinuation and activity, may become very dangerous 'to ſociety.' But it is likewiſe certain, that my undertaking and my exertions have a direct tendency to counteract this miſchievous ſpecies of practitioners: equally certain is it, that every ſcience, hitherto diſcovered, becomes dangerous in ignorant hands. To judge from our author's own principles, he muſt be perſuaded with me, that none but narrow minds, none but drivellers in philoſophy, enemies to every kind of literary purſuit, and literary improvement, 'can oppoſe the inveſtigation of the fundamental rules 'of phyſiognomy—endeavour to obſtruct its progreſs—and repre-'ſent as a hurtful and raſh enterprize, an attempt to rouſe the ſpirit 'of obſervation—to conduct man to the knowledge of himſelf, and 'to open a new path for the fine arts.'

Our author—unfortunately for himſelf—does not appear to be aware, that by *admitting* all theſe principles, he rather ſupports, than degrades, the ſcience. He may be juſtly charged with 'ſow-'ing *tares* among *good* grain.'

LECTURE

LECTURE XIII.

THE PRECEDING SUBJECT CONTINUED.

TO prevent ambiguity, the author ſeparates, as he ſays, Phyſiognomy from Pathognomy. He makes the firſt to conſiſt ‘ in the ‘ talent of knowing the qualities of the heart and mind by the form ‘ and arrangement of the exterior parts of the body, particularly of ‘ the face, abſtracted from all the fleeting ſigns which depict the ‘ actual ſituation of the ſoul.’ Under Pathognomy he comprehends the whole ‘ ſymptomatic indications of paſſion,’ or ‘ the ‘ knowledge of the natural ſigns of internal emotion, with their ‘ different degrees and mixtures.’

I not only approve of this diſtinction, but ſubſcribe to the two definitions. The queſtion, however, at preſent is, ‘ Whether ‘ either Phyſiognomy or Pathognomy exiſts?’—As to the laſt, my author has ſaid with great truth, ‘ that nobody has yet doubted it; ‘ for, without it, what would become of the Stage? The languages ‘ of all nations and all ages are full of pathognomic touches.’

To little or no purpoſe have I often peruſed what our author has written on the ſubject of Phyſiognomy: for, after all, it is impoſſible for me to gueſs whether or not he admits it.

He

He says, in one place, 'It cannot be denied, that, in a world 'where all is a concatenation of cause and effect, where nothing is 'produced by a miracle, every part must bear the impress of the 'whole. We are often enabled to reason from what is near us, to 'what is remote, from the visible to the invisible, from the present 'to the past, and so on to the future. Thus the aspect of every 'country, the form of its hills and its rocks, trace the history of the 'earth in natural characters. Every little pebble thrown up by the 'sea would, with equal clearness, delineate the history of it, to a 'mind connected with the ocean as ours is to the brain: for a yet 'stronger reason, the *interior* of man must be discoverable in his '*exterior*. The face—of which we are now particularly treating—'presents us, beyond all contradiction, with expressions and traces 'of our thoughts, our propensities, and our faculties. How very 'intelligible are the signs which climate and profession impress 'upon the human body! Yet what is the influence of climate and 'profession, when compared to that of the soul, which is always in 'motion, living and acting in every fibre? This impress of the '*whole* on every *part* is too sensible, and too evident, to be mis-'conceived.'

Observations, such as these, one should have imagined could not proceed from a decryer of the science. Is it not curious, and as singular as curious, to observe the following, from the pen of our author!

'What!' exclaims the physionomist, 'could the soul of Newton 'inhabit the scull of a negro? Could an angelic mind dwell in a 'hideous form?—Unmeaning jargon! the declamation of a child!' In another passage, 'The solid parts of the head present no sign of 'talents, nor, in general, of the qualities of the mind.'

For my own part, I do not believe it possible to be more in contradiction either with one's self, or with Nature.—However, to proceed:

'If a ball, not larger than a pea, be thrown into the Mediterra-'nean, eyes more piercing than human—though infinitely less acute than

'than the eye of Him who ſees all—will perceive the effect on the 'coaſts of China.' Theſe are our author's exact expreſſions.

Shall the continual action of the ſoul, 'living and acting in every 'fibre,' have no determinate influence on the ſolid parts which are, as it were, the frontiers of its activity—parts heretofore ſoft, on which every muſcle that was put in motion acted—parts which differ in every individual—which are, in fact, as much diverſified as the characters and talents of men—as various as the ſoft and flexible parts of the human body? Can it be poſſible, that the action of the ſoul ſhould have no influence upon them, or give them no determination?

I muſt, however, change my tone, leſt I expoſe myſelf again to the reproach of ſubſtituting 'childiſh declamation' inſtead of facts and experiments—Rather let me oppoſe experiment to declamation, and truth to wit.

Let us, however, firſt of all, rectify an error, which I ſhould not have ſuſpected in a geometrician. Our author demands, 'Why 'might not the ſoul of Newton inhabit the ſcull of a negro? an 'angelic mind dwell in a hideous form?—Feeble mortal! be-'longs it to thee, to make thyſelf a judge of the works of God?'

The queſtion is not, 'What God *can* do?' It is, 'What we 'have reaſon to expect from Him, after the knowledge already at-'tained of his nature and his works?'—'God, the author and 'principle of all order, what *doth* He?'

This is my queſtion, not, 'if He *be able* to tranſplant the ſoul 'of Newton into the body of a negro? an angelic mind into a 'hideous form?'—Properly ſpeaking, therefore, the phyſiognomical enquiry is compreſſed to this: 'Would an angelic mind act 'in a hideous form, as in the body of an angel? Would the ſoul 'of Newton, had it been lodged in the ſcull of a negro, have in-'vented the theory of light?'

This is the true ſtate of the queſtion. Will you, who are the friend of truth, affirm it? You, who can talk of a world 'where 'every

'every thing presents a concatenation of cause and effect, and 'where nothing is produced by miracles?'

Were I to say 'that the thing is impossible, even by a miracle,' then indeed should I be 'a presumptuous judge of the works of 'God:' but we are not treating at present of miracles, but of natural causes and of natural effects.

Having said thus much of naturals, permit me to judge you by your own expressions. You say, 'It is not credible, that Judas 'could have resembled that hideous and filthy personage, that beg-'garly Jew which Holbein has painted; that is not the exterior of 'a hypocrite who frequents religious assemblies, betrays his master 'with a kiss, and goes afterwards and hangs himself. In my opi-'nion, Judas ought to be distinguished from the other disciples by 'an air of devotion, by an affected smile.' Than this, nothing can be more true, or better observed.

Now, were I to interrogate in my turn, 'Becomes it thee, feeble 'mortal, to constitute thyself a judge of the works of God?' Were I to answer to your just and delicately-conceived reflection, 'Begin with explaining why the virtuous man drags out a mourn-'ful life of pain and disease? Might it not be for a similar reason 'that the good man had received from his Creator a physiognomy 'like the mendicant Jew of Holbein, or any other you please to 'lend him?' Now, I say, would such reasoning be solid, sound, and just?

What a prodigious, what a wonderful difference between suffering Virtue and hideous Virtue! To suppose it hideous because it suffers, is but bad logic; for suffering is an attribute of Virtue! To demand, therefore, 'Why the good man is consigned to suffer?' is to ask, 'Why God would have us virtuous?' Consequently, is there as much incongruity in saying of a virtuous man 'that he suf-'fers,' as in declaring, 'that he has the very air of a thief?' Take from Virtue its struggles, its sacrifices, its self-denial, and it will be no longer Virtue.

It is a ſtrange queſtion then, 'Why is the good man called to 'ſuffer?' The *nature of things* requires it; but it is not therefore neceſſary, nor in the relation of cauſe and effect, 'that the good 'man ſhould have the phyſionomy of a rogue, and the ſage the 'phyſionomy of an idiot.' How was it poſſible you could hold ſuch language—you, the auther of theſe fine maxims? 'Without 'virtue there is no permanent beauty; by it the moſt diſguſting 'uglineſs may acquire charms irreſiſtible. I know women whoſe 'example is ſufficient to encourage the homelieſt of their ſex.'

I am not now aſking for the virtuous man in ſickneſs; and I am equally as little examining whether 'the man of genius *may* '*not* be ſeized with madneſs:' the queſtion ſimply is, 'Whether 'it be poſſible for the good man, conſidered as a good man, to re-'ſemble the vicious man, conſidered as ſuch a character?—alſo, 'Whether the idiot, conſidered as ſuch, *can* reſemble a ſage who 'is a ſage in effect?'

What human being could, and leaſt of all our profound obſerver of human nature; I ſay, who could maintain, 'that in the 'filthy and hideous body of the beggarly Jew of Holbein, that in 'his forehead, &c. could have lodged (without a miracle) the ſoul 'of St. John; that this ſoul could have acted in that body, with 'juſt as much freedom as in any other?'

Would you, my good friend! diſcuſs philoſophical queſtions with any one who ſhould maintain a poſition ſo very abſurd, and anſwer to your objections, in a hypocritical tone, 'Does it be-'come thee, feeble mortal, to conſtitute thyſelf a judge of the 'works of God?'

I think it is not neceſſary to ſay any more on this ſubject. 'But where are the proofs taken from experiment; where are the 'facts?' you will aſk.

If you are not ſatisfied with what I have ſaid relating to Judas, I will cite ſome other examples; notwithſtanding my work is already, perhaps too much, filled with them, the ſequel of it muſt preſent ſtill farther ſpecimens.

I will

I will begin with ſimple outlines. I might even confine myſelf to ſilhouettes, if my author, for a reaſon incomprehenſible, had not been almoſt entirely ſilent with regard to them. Perhaps it might ſuffice to aſk him, If, in ſcrutinizing a ſeries of ſilhouettes, he durſt venture, either in the preſence of witneſſes, or in the ſilence of his own cloſet, advance that aſſertion, which he makes, without any proof, and which, alſo, contradicts his own principles as much as it does experience:

'The talents and faculties of mind have no ſigns in the ſolid 'parts of the head;' in other words, that is to ſay, 'the bone of 'that forehead is prominent, and that other is flat, without allow-'ing the neceſſity of imputing it to any internal cauſe—it is purely 'and poſitively the effect of chance, in a world too where nothing 'is done by *chance*. A forehead either angular or rounded, flat 'or arched, may contain, to exactly the ſame degree, the ſame fa-'culties, and the ſame talents.'

What can be advanced in reply, but this—'Look, ponder, exa-'mine, and determine.'

LECTURE XXIV.

EXAMPLES, ILLUSTRATIVE OF THE FOREGOING.

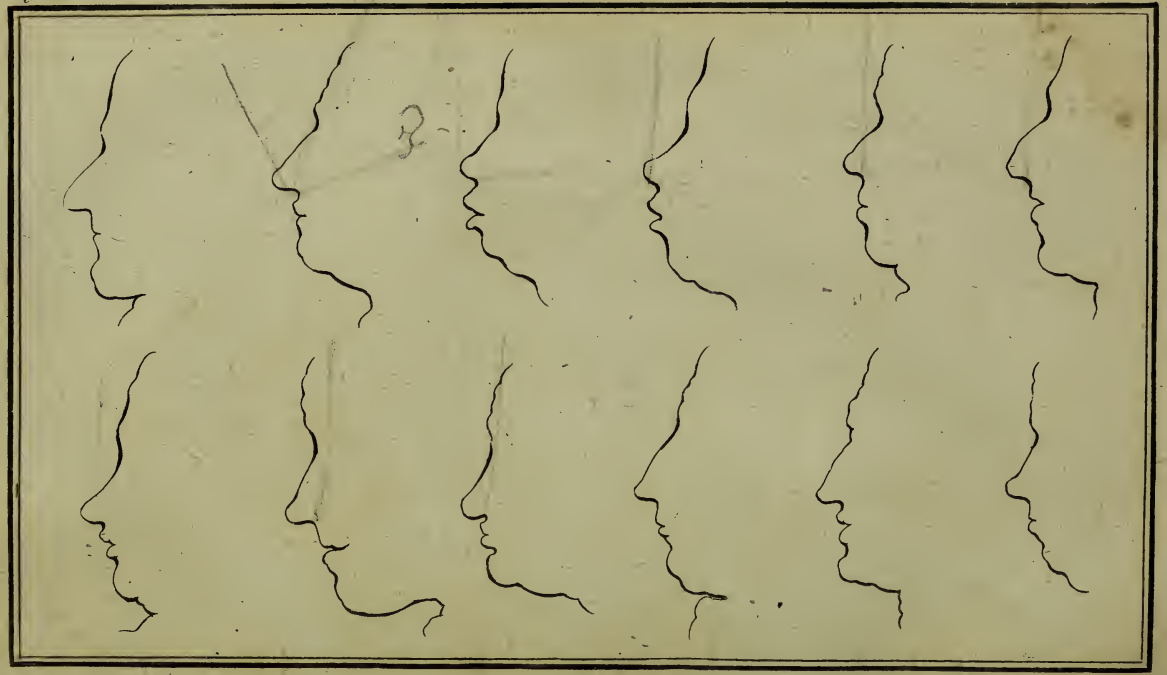
I SHALL, at preſent, confine myſelf to a ſmall number of examples, as I muſt treat of ſilhouettes and their ſignification in a ſeparate Lecture.

TWELVE FACES OF IDIOTS.—*See the Plate.*

Oppoſite you may obſerve the outlines of twelve faces of idiots, in neither of which are the eyes or the lineaments marked. Now, which of my readers would ſeek, or would expect to find, an expreſſion of wiſdom in profiles of this kind? Were the originals before us, is there one of whom we would wiſh to chooſe for our counſel? Might it not be ſaid of every one of theſe profiles taken apart, 'That a painter who ſhould give either of them to a Solon 'or a Solomon, would expoſe himſelf to ridicule and ſhame?'

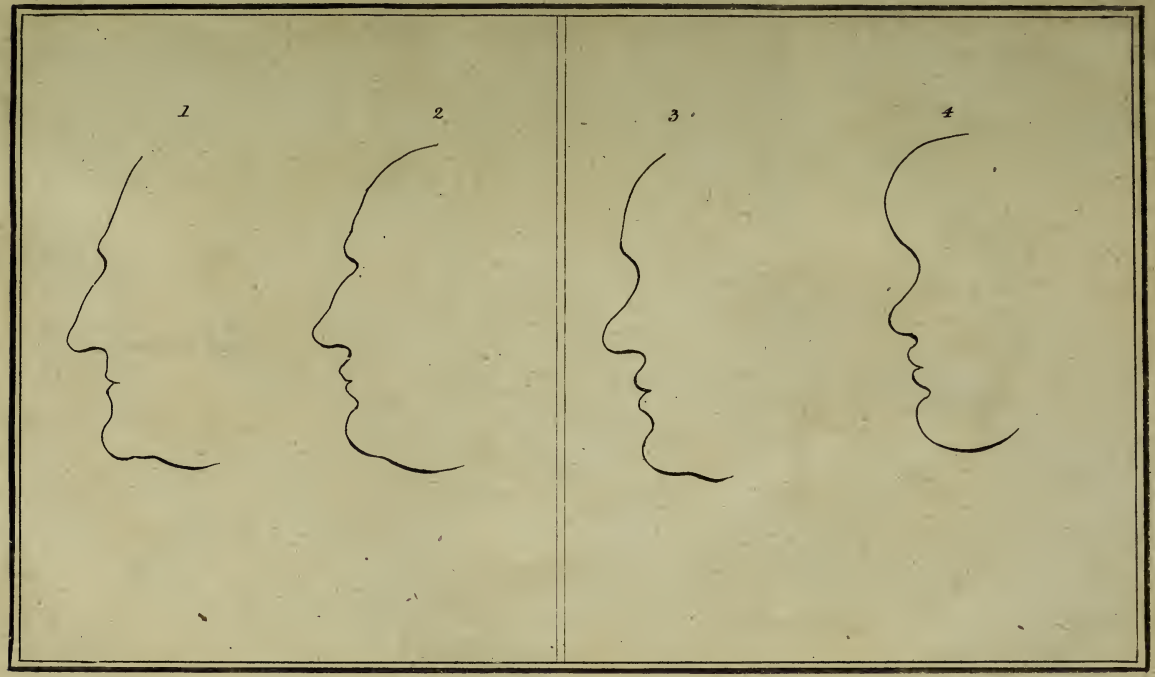
It may eaſily be diſtinguiſhed by an experienced obſerver, in this ſeries of faces, ſome idiots who are naturally ſuch, and others who moſt likely became ſo by the effects of diſeaſe, or of accident.

The firſt of theſe was, perhaps, once judicious; but the third, the fourth, the ſeventh, the eighth, ninth, and tenth, have they ever



Twelve Faces of Idiots.

Attila.



Exquisite Judgment and superior Talents Extreme Weakness of Mind

ever been, or is it to be ſuppoſed, on a ſlight peruſal, they ever could become ſo? Would it not be the groſſeſt affectation to ſay, 'I cannot tell, or how ſhould I know it? Is it impoſſible that God, 'who is equal to every thing, ſhould have given ſuch a profile to 'the philoſopher who invented the theory of light?'

Fig. 1 and 2, EXQUISITE JUDGMENT *and* SUPERIOR TALENTS—Fig. 3 and 4, EXTREME WEAKNESS OF MIND.—*See the Plate.*

The oppoſite profiles are merely from fancy. But they are from nature; and it is impoſſible not to diſcern, in the firſt and ſecond, exquiſite judgment and ſuperior talents, though of a nature totally different. In the third and fourth, extreme weakneſs of mind, but ſtill more ſtriking in the fourth than in the third: the impreſſion which they produce is as irreſiſtible as that of the voice of God. The leaſt and the moſt experienced will immediately pronounce the ſame judgment upon them, and that by a ſort of inſtinct.

Conſult the *ſentiment of truth*, which is the nobleſt of our faculties, a ſentiment which I would dare almoſt to denominate *the word of God*; conſult, I ſay, this irreſiſtible ſentiment, a ſentiment which precedes all reaſoning, and it will inſtantly decide. On what ground? on the mien, the geſture, the movement, or the look. No, on neither of theſe; but on a ſimple, immoveable, and inanimate outline.

Two Heads of ATTILA *with Horns.—See the Plate.*

Theſe copies are not authentic, and it is of little importance either way. To take them as they are, but abſtracted from the ridiculous

ridiculous horns with which they are accompanied, is it poſſible to overlook an expreſſion of rudeneſs, of obſtinacy, and of ferocity, which ſo eminently mark them? The firſt head announces, from the tip of the noſe to below the under lip, a total want of underſtanding; and the ſecond, a rudeneſs of feature bordering on the brute, in the ſame parts.

Are not theſe two characters fully determined merely by their outlines? It will, I think, be generally allowed, that, in the contour of the firſt eye, is diſcoverable a better diſpoſition, more humanity and dignity, than in that of the ſecond eye; which, ſtrictly ſpeaking, neither belongs to the man nor to the brute.

Two Heads of ATTILA *with Crowns.—See the Plate.*

Notwithſtanding that theſe profiles be rather leſs ſhocking than thoſe we have juſt conſidered, it is impoſſible to be pleaſed with ſuch kind of faces. After a ſtrict examination, I ſhould give a decided preference to the firſt; and, if the mouth and the upper part of the forehead were covered, the other features would diſplay a character of majeſtic greatneſs. However, I muſt obſerve, that the eye is lengthened too much.

The two mouths of theſe portraits expreſs little elſe but brutality and wickedneſs.

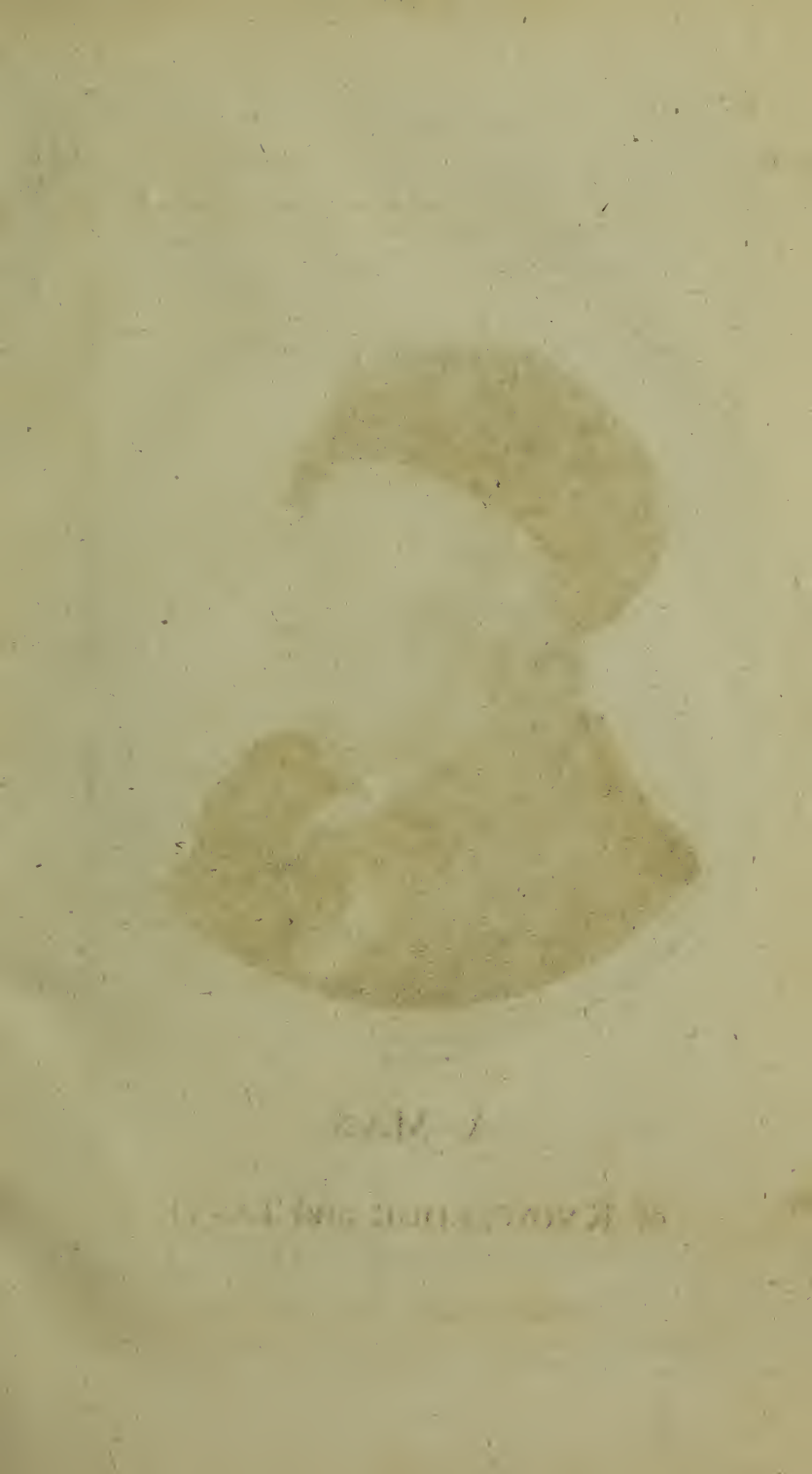
PORTRAIT OF AN IMPETUOUS CHARACTER.—*See the Plate.*

Surely no one will imagine that he ſees, in this profile, either the calmneſs of wiſdom, or the gentle and modeſt character of a man who can wait patiently for his opportunity, and deliberate maturely before he enters upon action.

Not

Attila

Impetuous Character. Sage and Reflective.



Barlow sculp.

A MAN

of KNOWLEDGE and TASTE.

From Lavater

Not to ſpeak critically of the mouth, his projecting forehead, the aquiline noſe, the large chin with its curvature, the contour of the eye, particularly that of the upper eye-lid, altogether announce, beyond the chance of a miſtake, a temper lively, quick, impetuous, and preſumptuous.

Theſe different ſigns ſhew themſelves in the ſolid parts, or by the moveable parts, when in a ſtate of reſt, and not by the motion of the features.

Portrait of a Sage and Reflective Character.

See the Plate.

There is an immenſe difference between this profile and the other. Notwithſtanding a great deal of vivacity and preſumption, there is here much leſs fire, leſs energy, and leſs courage, but much more wiſdom.

In order to illuſtrate this, compare the eyes, noſe, and the chins; and when you have reduced both faces to ſilhouettes, aſk yourſelf, or aſk the firſt perſon you meet, 'which of theſe profiles announces 'a character ſage and reflective; and which of them indicates a 'man impetuous and daring?' The anſwer will undoubtedly be deciſive, and the voice of the people will be the voice of God.

Finished Portrait of a Man of Knowledge and Taste.

See the Plate.

The exterior contour alone here ſhews the harmony of the whole, and indicates profound thinking, openneſs of mind, knowledge, taſte, facility, a happy memory, and ſenſual propenſities.

Nothing

Nothing is ſtrongly marked in that outline; you obſerve neither angle nor cavity: every part of it bears an impreſs of ſoftneſs, ſerenity, wit, and taſte. You do not diſcover the abſtract ſpeculator, nor the profound thinker.

Portrait of Pope ALEXANDER VII.—*See the Plate.*

Thoſe marks of *greatneſs*, in which the preceding profile is deficient, is ſtrongly pourtrayed in this of Pope Alexander the Seventh. 'Every image of a great man drawn after nature,' it is certain, 'is in reality but a caricature;' yet the principal form, and the relation of the parts, are always to be found in it.

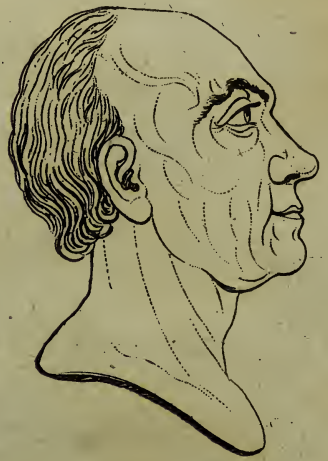
Of this obſervation, the portrait before us is a proof. The forehead examined ſeparately, or the ſcull, the noſe, the eye; or conſider the whole in one point of view; nothing will ſtrike you but a character ſingularly energetic.

PORTRAIT OF A PROFOUND AND PHILOSOPHIC MIND.

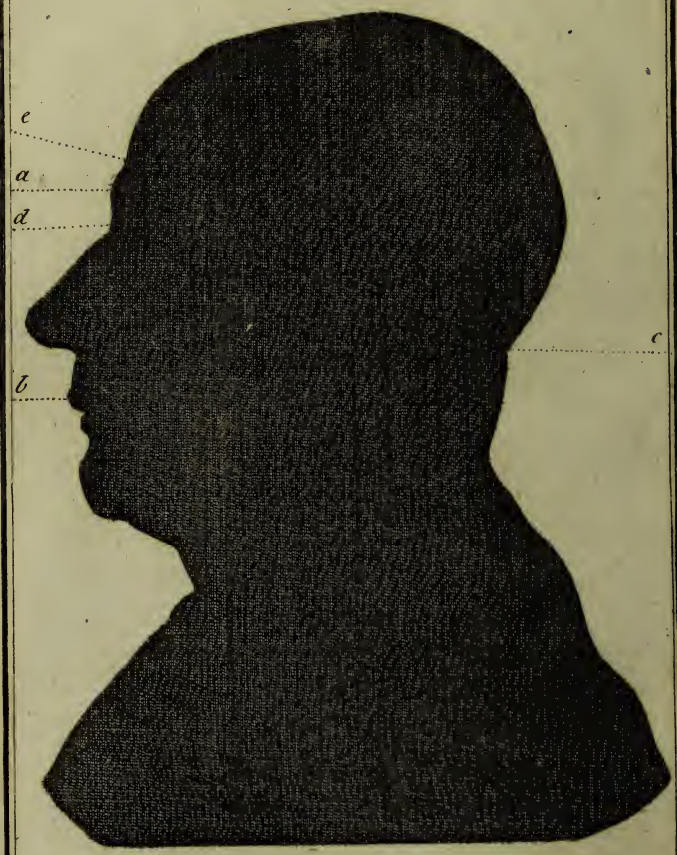
See the Plate.

In this profile, particularly the upper part, every obſerver muſt diſcover a philoſophic head; but it depicts nothing of courage, and leſs ſtill of that heroic courage which leads to brilliant actions. This is incompatible with the contour of the noſe (in which nothing is upon the ſtretch), the ſinking under the forehead, and the mouth.

Certain I am, if it be poſſible to be certain of any thing, that ſuch a head as this, with outlines like theſe, indicates 'delicacy of 'feeling.'



Pope Alexander VII. Profound and Philoſophic mind.



Raynal.

'feeling,' which may be eaſily hurt and irritated, and a 'profound and philoſophic mind.'

Portrait of Penetration, with the Power of Communicating.—*See the Plate.*

I do not diſcover profundity in this profile; but a conſiderable portion of penetration, an admirable facility in ſeizing with rapidity every beauty, every delicacy of thought, with the talent of communicating the impreſſion of them, by adorning them with new charms.

This is what ſtrikes me in the phyſionomy oppoſite, in the forehead, in the eyebrow, and eſpecially in that poetic eye.

The lower part of the face is not that of a profound philoſopher, purſuing the ſlow and painful progreſs of analyſis; but it denotes facility of apprehenſion, and a moſt exquiſite taſte.

Silhouette of the Abbe Raynal.—*See the Plate.*

This head of Raynal, taken in a ſtate of reſt, and with regard to its contours only, muſt forcibly ſtrike every one who does not endeavour to deceive himſelf: all will, nay muſt, agree with me in ſaying, that it is not the head of an ordinary man.

Such a character I ſhall not attempt to analyſe, nor to eſtimate; but I can ſay, I think, without either preſumption or flattery—that the line which, beginning at the bone of the left eye, and paſſing over the crown of the head, terminates toward the middle of the ear—indicates alone, and abſtracted from all the reſt, a thinker endowed with the ſpirit of analyſis and detail, who dives

to the bottom of his ſubject, and does not eaſily give up to the opinion of any one.

This expreſſion is to be found in the contour of the eye and the ear; and, without there being for that effect occaſion for movement, or power of motion, in the contour of the noſe and of the upper lip, and in the line which the lips form as they cloſe.

Theſe ſigns announce a great facility in rapidly ſeizing a great number of objects, and the talent of re producing what was before ſeen, under a new form, and in a totally different order. Intelligence, and firmneſs of character, are diſtinguiſhable principally in the hind-head. I do not chuſe to mention many original qualities, not ſo eaſily to be diſcovered, as thoſe juſt enumerated.

By taking the outline *a* above the bone of the eye to *c* on the hind head, you will eaſily be enabled to determine pretty exactly the principal character of the mind. An ordinary phyſiognomiſt will ſay of what that head is capable, or of what it is incapable, as ſoon as he has ſeen the very remarkable ſection of the profile which is between *a* and *b*; a good obſerver will decide it by that which is between *e* and *d*; and, laſtly, the real connoiſſeur will need no more, to ſettle his judgment, than the ſpace between *a* and *e*.

Portrait of a Character Firm and Determined.

See the Plate.

The marking characters of this portrait are—perſevering application, indefatigable patience, firmneſs, a character determined, untractable, and which will not eaſily ſuffer itſelf to be impoſed on; obſtinacy in the purſuit of objects once determined on; capacity deſtitute of genius; ſagacity without depth; activity devoid of enterprize; fidelity without tenderneſs, and goodneſs without warmth.

Thoſe

Firm and determined.

Depth elevation and taſte.

Barlow sculp.

Four Men looking on a Picture, and Representing the Four Temperaments.

From Lavater

Thoſe who have the ſlighteſt knowledge of mankind, will find that theſe traits are in the oppoſite profile, inanimate as it appears.

Portrait of Depth, Elevation, and Taste.

See the Plate.

How much more depth, elevation and taſte, is to be diſcovered in this profile! There is much leſs harſhneſs too, much more ſenſibility, much more warmth and delicacy. Every thing is more prominent, more firm; and every thing is yet milder. The contour of this forehead alone, the top of which is more arched than that of the preceding, ſhews a more delicate and more flexible mind.

Every thing in this portrait expreſſes a higher degree of delicacy, of profundity and elevation, than is to be found in the other. For inſtance, the tip of the noſe, to which, for the moſt part, too little attention is paid, though it be very ſignificant, and the angle formed by the under line of the noſe with the upper lip.

The Four Temperaments.—*See the Plate.*

It is unneceſſary to comment on this print. Nothing is more common than to judge of temperament from motion and colour; nothing more uncommon than to form a judgment of it from the ſhape, from the contour of the ſolid parts, or of the moveable parts in a ſtate of reſt.

The temperaments are diſtinguiſhable by colour and motion; and no perſon, without contradicting internal feeling, can deny, on viewing this print, that they are as eaſy diſtinguiſhable, as certainly, perhaps ſtill more ſo, by the form, the contour of the ſolid or the immoveable parts. The characters of each temperament may undoubtedly be greatly varied, and I mean not to ſay that they *muſt* always be the ſame; but it is certain at leaſt, that, in theſe four profiles, the form of the face, the outlines and the features conſidered in a ſtate of reſt, alone demonſtrate the characteriſtic difference of the temperaments, and make it to be felt.

This ſubject will be reſumed in another part of this work.

Four Portraits of LOCKE *from a Buſt.—See the Plate.*

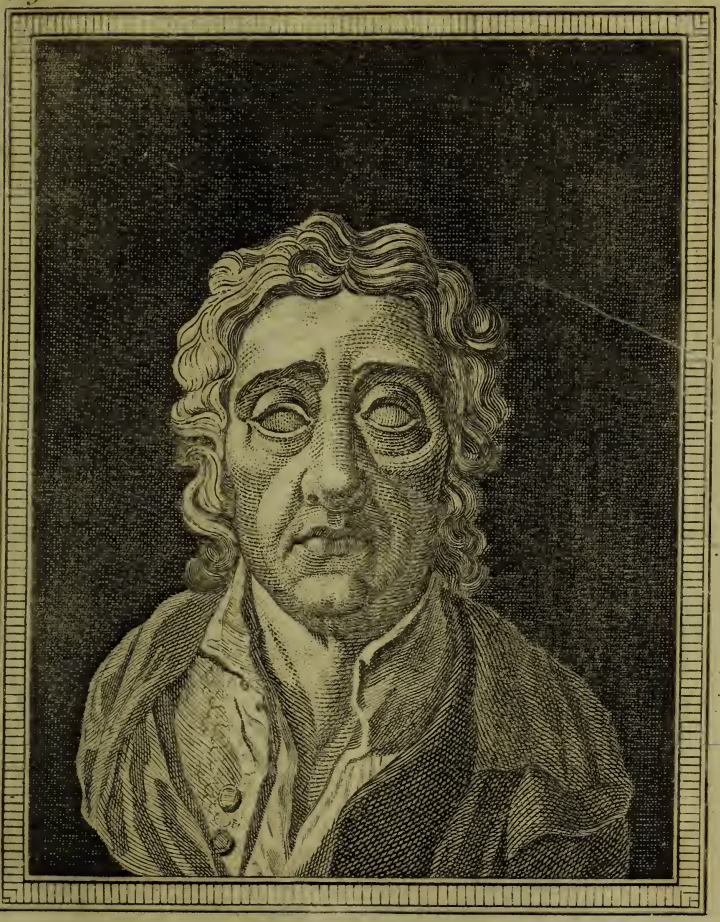
Oppoſite is a very indifferent copy taken from a buſt of the great Locke, and drawn in four different ſituations. It looks as if pains had been taken to baniſh from theſe portraits, particularly from the fourth, the ſpirit of the Engliſh philoſopher: but whether they have any reſemblance or not, I yet inſiſt that, even in theſe defective copies of a very middling buſt, the eſſential and fundamental character of Locke's face may ſtill be diſcovered.

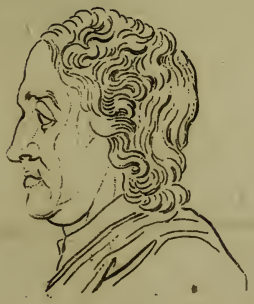
No. 2. which is an outline, is not that of an ordinary man deſtitute of reflection, ſtill leſs the contour of that marked No. 1.

Examine the forehead and the noſe in the two firſt heads; then the contour of No. 1. from the tip of the noſe down to the neck; that alone will appear deciſive in the eyes of a good phyſionomiſt.

In the face marked 4, the partition line of the mouth, conſidered even in a ſtate of perfect reſt, indicates a great deal of ſenſe. The ſame line preſents the ſame expreſſion in No. 3, and ſtill more diſtinctly. The form of the head in 1. and 2. is very advantageous.

In





Locke. Caricature of Locke. p. 221.

Barlow sculp.

JULIUS CÆSAR.

From Lanter.

Barlow sculp.

JULIUS CÆSAR.

From Lavater

In ſhort, you may diſcover, even in the caricature marked (*a*), the traces of a very ſuperior mind.

Head of JULIUS CÆSAR (*after the Manner of* RUBENS).

See the Plate.

Without determining whether this portrait of Cæſar be like the original or not, it is certain that every man of the ſmalleſt judgment, unleſs he contradict his internal feeling, will acknowledge, that, in the form of that face, in the contour of the parts, and the relation which they have to one another, they diſcover the ſuperior man; the man born, for a time, to univerſal rule.

The outline of the forehead alone, from the point of the hair down to the angle above the left-eye; that eminence which is in the middle of the forehead, and which terminates almoſt in a point; and, without mentioning the ear and the neck; that noſe conſidered ſeparately, then in its connection with the forehead; announce more courage, reſolution, and natural dignity, than are to be found in ten thouſand other faces, even among thoſe that are above the common rank.

For example, Abbé Raynal has not an ordinary face; but how different is it from this as to its form! To conſider them both as buſts only, and abſtractedly from the mien and moveable features, it may be affirmed, that their ſouls could not operate after the ſame manner, in forms ſo different, without a miracle.

Profile of JULIUS CÆSAR.—*See the Plate.*

The Cæſar before us is certainly more ſage, and more gentle than the former, that is more the general; this more the ſtateſman.

man. The one announces more heroiſm, the other more maturity and wiſdom; and theſe diſtinctions are ſufficiently manifeſted by the outlines, that is, by the ſolid parts.

The exterior contour from the point of the noſe to the under lip, is of itſelf the infallible mark of the moſt conſummate wiſdom. What a contraſt does it form with the noſtril, the incorrect drawing of which is not ſo much as finiſhed! This ear is much weaker, much more feminine than that of the other portrait.

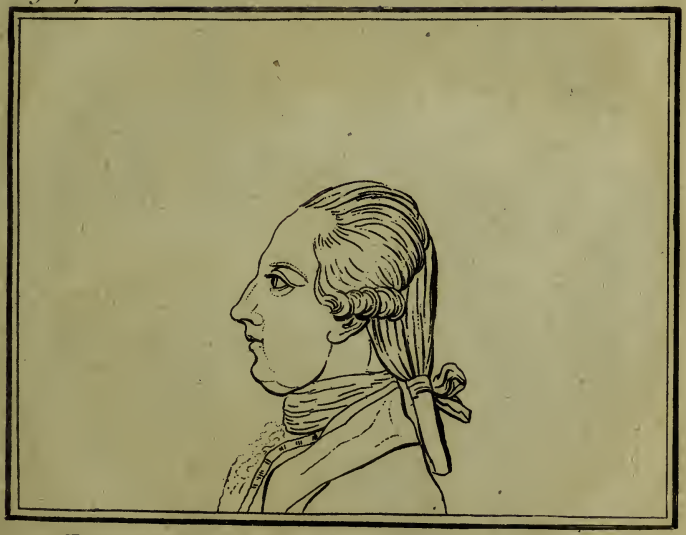
In this portrait we behold the favourite of fortune arrived at the pinnacle of glory; in the other, the man of intrepidity braving the ſtorms of fate. The profile oppoſite, marked (*b*), poſſeſſes the middle ſtation between theſe two extremes.

HEIDEGGER (*in Profile*).—*See the Plate.*

Here you may behold a tolerably exact profile of a man, who, in the opinion of all his friends, was endowed with ſuperior talents; who poſſeſſed a mind luminous and profound, full of ſagacity in reſearch, active, and laborious: Heidegger was one who purſued his object with unwearied perſeverance.

How little of the phyſionomy of this man now remains! the forehead particularly being almoſt entirely concealed: but that little which is left is very ſignificant. It is enough for me, for my own part, to have ſeen the angle formed by the jaw-bone from the ear to the chin, to diſcover a mind not only acute, but profound and enterpriſing.

The outline from the eyebrow down to the chin, indicates leſs the genius of a poet than the talents of a politician; it ſuppoſes more ſolidity than imagination; greater depth and firmneſs, than ſenſibility and warmth.



JOSEPH II. Emperor of GERMANY. 222

Barlow sculp.

HEIDEGGER.

From Lavater.

'Every thing depends upon the eyes, the look, the ſmile of the 'mouth, and even the motion of the muſcles; the reſt ſignifies little.' This aſſertion has been often repeated, and will be repeated yet oftener; becauſe it contains ſomething in effect that is true, and which we are not diſpoſed to call in queſtion. Error ſubſiſts and continues no longer than while it is blended with truth. Will a counterfeit guinea have currency, unleſs it have the appearance of a good one; that is, unleſs the copper of which it is compoſed have a conſiderable proportion of gold mixed with it? The quantity of truth, in the aſſertion which I have quoted, is reduced to this:

'Looks have a peculiar language—the motion of the mouth has 'a real and a very diverſified ſignification—the tranſitory move-'ment of a ſingle muſcle may be infinitely expreſſive.'

To deny this, a man muſt be deſtitute of common ſenſe. This truth, however, does not deſtroy another of equal authority, as in general there is no one truth whatever in contradiction with another truth.

That the propoſition now under diſcuſſion does not contain an excluſive truth, is demonſtrated by the numerous examples which I have already produced; and more evidently ſtill, in my opinion, by this maſk of a ſage at preſent under conſideration. Every thing is here at reſt, it ſleeps; you obſerve no look, no motion of the lips. Who durſt affirm, after having carefully examined it, 'That 'mute face ſays nothing!—except the animated eye and its look, 'except the motion of the muſcles, there are no features whoſe ſig-'nification is deciſive?' But does not wiſdom reſt on theſe eye-brows? do they not appear to cover with their ſhade a reſpectable depth of thought? Could a forehead arched like as this is, be the common ſeat of an ordinary and of a ſuperior mind? Does that cloſed eye expreſs nothing? The contour of the noſe, the line which divides the mouth, and that muſcle hollowed into a dimple between the mouth and the noſe; in ſhort, the harmony which reigns in the combination of all theſe features, have they no longer any expreſſion?

I do

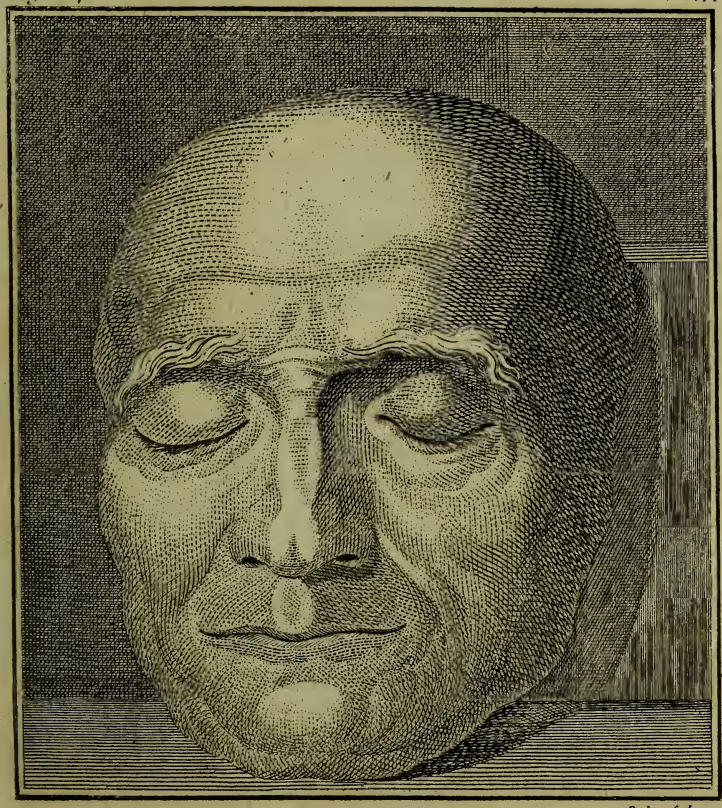
I do not believe, that there is a man endowed with common ſenſe, who could anſwer in the negative to all or any of theſe queſtions.

Correct Face of HEIDEGGER.—*See the Plate.*

To confirm what I have juſt advanced, I have added the ſame face reduced, but drawn more correctly. You do not, indeed, find in it the ſame degree of delicacy, but there is more firmneſs and more force. The former appears to poſſeſs more ſhrewdneſs; but in this there is more truth, energy, and wiſdom.

Accurate Profile of the Face of HEIDEGGER.—*See the Plate.*

To confirm as much as poſſible the laſt examples quoted, I have added the profile of the ſame face, drawn with more accuracy than the preceding portraits. The phyſionomiſt will dwell upon it in preference, though of all the outlines of the face it preſents but one, and that one wholly devoid of life and action. From the ſummit of the head to the neck, before and behind, every thing is expreſſive, and ſpeaks an uniform language; every thing indicates a wiſdom exquiſite and profound; a man almoſt incomparable, who lays his plans with calmneſs, and who in the execution is not to be diſcouraged, hurried, or led aſtray; a man full of intelligence, energy, activity, and whoſe preſence alone extorts this acknowledgment—'He is my ſuperior.' That arched forehead, that prominent bone of the eye, that advancing eyebrow, that ſinking above the eye, the form of that eye-ball, that outline of the noſe, that projecting chin, the heights and cavities of the hind head—all, all bear

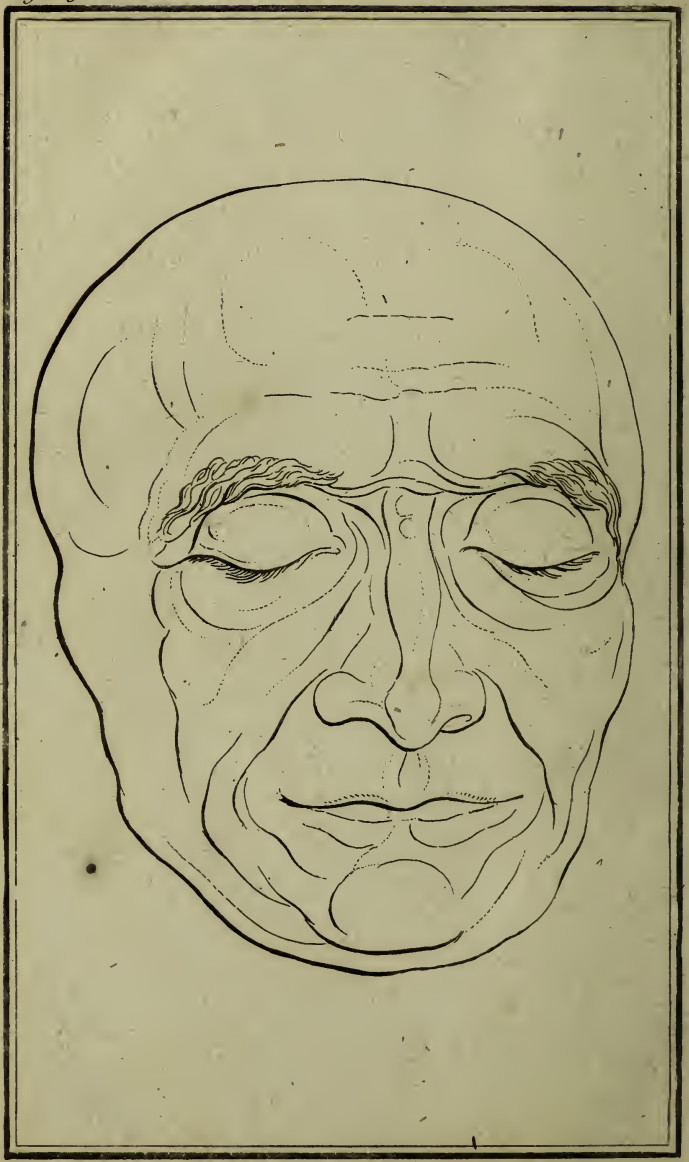


Barlow sculp.

FACE of HEIDEGGER.

From Lavater.

Heidegger.



C. Heidegger.

bear the ſame impreſs, and carry the ſame retroſpect to every view.

Take the proſpect again, and you will obſerve, that a trifling curve in the outline of an upper lip impreſſes an appearance diſſimilar to the other part of the face, and impairs the animation of it; but, in particular, notice the proportion of the dotted lines.

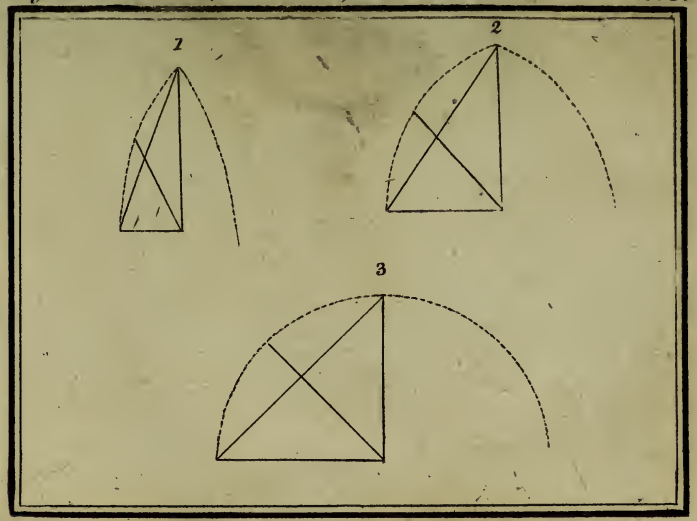
Accurate Profile of the Face of HEIDEGGER.—*See the Plate.*

You are now convinced, my liberal opponent—yes, I am certain you are; you are convinced, that, independent of muſcular motion, of the ſenſibility of looks, the colour of the face, of geſture, of attitude and ſpeech, there is a phyſiognomy of the ſolid parts, of the outlines; a phyſiognomy which is the umpire of intellectual qualifications, which could trace upon the countenance of one aſleep, or upon the face of a perſon dead, the whole it could diſcover upon the appearance of the ſame perſon exiſting or awake. Entirely to overthrow you, why can I not now pourtray your own reſemblance in the privation of ſlumber? Certainly. I refer with ſurety to your own face; for, to fix my theory, it would be enough to run a finger acroſs the contour of your forehead, from the crown to the extremity of the bone over the eye. I have not the felicity of your acquaintance, I have not ſeen your portrait or your ſilhouette; but I am convinced, that a plain ſilhouette of your profile, or even three quarters of your face, would be deciſive to every accurate ſpectator, and prove to him, without any other concluſion of logic, that the indications of capacity and ſuperior intellect are delineated in the ſolid parts of the face.

I ſhall demonſtrate, in diſcourſing of the 'lines of the phyſiognomy,' how poſſible it is to decide mathematically, by the ſimple outline of the ſcull, the degrees of reaſoning power; or, at leaſt, the correſponding variations of genius and of mind. Were I a proficient in mathematics, were I as diſtinguiſhed a ſuperior.

in that ſcience as our author, I could, with facility, compile a table of proportion, capable of ſerving as the ſtandard of eſtimation with reſpect to the faculties of all thoſe ſculls, in which could be found dimenſions and contours like thoſe whoſe deſign I ſhould exhibit. I am not yet capable of ſuch an exertion, but poſſeſs the fulleſt certainty that a mathematician would be ſucceſsful. Some of my readers may poſſibly conſider this aſſertion as verging too nearly on extravagance; but however that may be, the ſtimulus which urges my enquiries after truth, neceſſitates me to proceed a ſtep forwarder, and affirm, that by forming a right angle with a perpendicular let fall from the top of the head, at the point where it meets a horizontal drawn from the forehead taken in profile, and by comparing the length of the horizontal line with the perpendicular, and their proportion to the diagonal, it is poſſible to diſcover in general the capacity of the forehead by the relation which theſe lines have to each other; and by the force of continued trials, one might arrive at ſomething more deciſive, more demonſtrative, more convincing. In the intervals of my attention to this undertaking, I buſy myſelf in the diſcovery of a machine, by which we ſhall be enabled, without the aid of ſilhouettes, to copy the mode of every forehead, to ſettle with ſufficient exactitude the proportion of its intellect, and particularly to find the relation exiſting between the fundamental line and the profile of the forehead. By the aſſiſtance of ſuch a machine, we may ſoon expect a table of proportion, ſuiting all the powers of the mind. The uſe of ſuch a table will be general; and after that there will no longer be any queſtion, 'Whether talents have marks clearly diſtinguiſhed 'in the ſolid parts of the body?'

Ye advocates of truth, what more can I do than follow enquiry upon enquiry, riſe from experiment to experiment? Emboldened by a vigorous zeal for truth, for religion, for the honour of the Deity, made known in man whom he created after his own likeneſs, let me intreat you to inveſtigate for yourſelves. Be certain that volumes of witticiſms are overthrown by one page, by one line, which gives the detail of a ſingle experiment, of one well authenticated fact; and deſpiſe the arrogance of thoſe conceited witlings, who, without condeſcending to enquire for themſelves, will not examine the experiments made by other perſons, and conſole



69 Figures explanatory of the conformation of the Head. 227

ſole themſelves by informing us, in a tone of ſuperiority, that 'the 'thing cannot be;' which is aſſerting, that 'a thing which exiſts 'is impoſſible!'

Make the effort, and you will ſoon diſcover, I am aſſured I am right, 'that the forehead of an idiot, born ſuch, is entirely dif-'ferent in all its contours, from the head of a man of acknow-'ledged genius.' Examine and you will always find, 'that a fore-'head, whoſe fundamental line is two thirds ſhorter than its per-'pendicular height, is unqueſtionably that of an idiot.' The ſhorter and more diſproportioned this line is to the perpendicular elevation of the forehead, the more it denotes ſtupidity: on the other hand, the longer the horizontal line is, and the more proportioned to its diagonal, the more the forehead it delineates, promiſes energy and information. Place the right angle of a quadrant to the right angle of the forehead, as we have deſcribed it; the more that the radii—thoſe for inſtance, between which there is a diſtance of ten degrees—the more, I ſay, the radii contract in an unequal proportion, the more ſenſeleſs that perſon is. On the contrary, the cloſer connexion theſe radii have with each other, the greater knowledge they indicate. When the arch of the forehead, and eſpecially the horizontal radius, exceeds the arch of the quadrant, you may be certain, that the qualities of the mind are materially different from what they would be, if that arch of the forehead were parallel; or, finally, if it was not parallel with the arch of the quadrant.

FIGURES EXPLANATORY OF THE CONFORMATION OF THE HEAD.—*See the Plate.*

Theſe figures may, in ſome degree, elucidate my idea. A forehead, having the form of No. 3, would proclaim ſuperior wiſdom to that poſſeſſing the proportions of No. 2, and this would

be far greater than the forehead which approached the form of No. 1. for with a forehead like that, one muſt have been born an idiot.

The moſt prominent evidence of the veracity of theſe remarks, is daily exhibited before us: it is the form of the ſcull in infants, which varies in degree as the intellectual powers ſtrengthen, or rather unfold themſelves; a form which never changes after the powers are completely unfolded.

I am convinced, that this is not *declamation* (a word rendered faſhionable in an æra when attachment to enquiry has vaniſhed, and which ſilences all truth that is ſo unfortunate as to diſpleaſe). I am convinced, that this is not declamation, but ſo many axioms deduced from enquiries which I have made, and which are the foundation of all my phyſiognomical concluſions.

To decide at once, I ſhall not trouble myſelf to anſwer any objections which may be made, without they ſhall appear to be built on obſervations more energetic than mine; and I ſhall conſider every thing brought in oppoſition as mere *declamation*; and that epithet deſerves to be given to a pompous parade of ſounds which carry no intelligence. But to offer with heat truths founded on experience, is not what is commonly termed declamation; nor do I fear that illiberal attack from you, ye adherents of rectitude, for whom I hold the pen. You are ſatisfied, the point I am inveſtigating is not an indifferent one; but no truth can be ſo, however trifling it may ſeem. Is not our ſubject of argument, deſerving all our exertion, ſince it has for its object the head of man, and nothing earthly can intereſt us more cloſely, ſeeing we aim at defining the powers of our own ſpecies, and to us no concluſion can be of more import—ſeeing our attempt is to diſcover the ſigns of divine knowledge in the grandeſt effort of creation? Are phlegm and neutrality reconcileable with a ſtudy ſo ſublime? This ſtudy muſt be ſacred to me, if it leads to truth—I am convinced it does conduct to this; and to be certain of it, you have only to repeat my experiments.

Take

Take your compaſſes then, ye admirers of mathematical truth, and meaſure, by my mode, or according to any other mode you may pleaſe to follow, the heads to which genius is uſually aſcribed, and heads generally allowed to be weak. I muſt not reſt more minutely on a ſubject which I have ſet apart for elucidation in a ſeparate work; but I thought myſelf obliged to notice it here in a curſory manner. Whoever will apply with ardour to the purſuit of truth ſhall diſcover it, and glorify that Deity who has eſtabliſhed order and harmonious connexion among all the works of his power.

LECTURE

LECTURE XXV.

PARTICULAR INSTANCES, AND THE CASE OF INSANITY NO GOOD OBJECTION TO THE SCIENCE OF PHYSIOGNOMY.

TO ſilhouettes, ſelected from among ſtudious heads (continues our author), ſhould be added ſome ſelected from among ſenſeleſs heads and idiots (we have already done it, and ſhall do it again). A man of literature, whoſe education has been cautiouſly attended to, ought not to be put in contradiſtinction to an abſolute clown. Why, I beg of you? I aſſert in direct oppoſition, that it is exactly by contraſts of every ſort that we attain preciſion of information.

'Men of learning,' you ſay, 'whoſe education has been care-'fully regarded!' Is it education, allowing it ever ſo valuable, that can arch the ſcull of a negro, and make it ſimilar to that of the philoſopher who calculates the motions of the heavenly bodies? We talk but of the ſolid parts; and what concern have they with the education of thoſe 'born with genius,' or that of 'idiots by 'birth?' Of men of parts, and changelings who continue ſuch their whole lives (I put aſide remarkable caſualties), this, I think, is what ſhould be put in oppoſition, and what I have put in oppoſition; and ſubſequent to that it might be neceſſary to make an accurate choice among the firſt, ſince every reaſoning head is, in ſome meaſure, a choſen head; whereas you may take by accident the country boors, the heads that do not think. Nevertheleſs,

leſs, let a party of idiots be picked out, let us view them, let us compare them with reſpect both to the face and the outlines, only taking care, as I have ſo often ſaid, to diſcriminate critically the ſaid parts formed by nature, from thoſe ſoft and flexible parts, which chance, indiſpoſition, the caprice of fortune, an unhappy attachment, may have disfigured; to particularize what they once were from what they now are; to diſtinguiſh idiots by birth, from thoſe who have been reduced to that condition.

'Bedlam,' ſays our author, 'is peopled by perſons who would 'command a deference, if you did not behold them on a ſudden 'fixed, and as it were petrified; or elſe raiſing parallel eyes to 'the ſkies to ſmile at the ſtars, or hearkening to the concerts of hea-'venly ſpirits, &c.' It is to the conformation, then, of the ſolid parts, that the awe, with which they ſtill animate us, is to be aſcribed. They were not idiots then as they came from the hands of nature, and it was accident which made them ſo diſſimilar to their original ſituations. We ſhall, at a future period, give inſtances of it, and indeed have quoted ſome already. But muſt we augur from it, in the mode of our author, the following inference: 'Phyſiognomy is very fallacious.' What! impoſing, when it traces the original paſſions and powers? For this is the ſituation of thoſe inſane perſons, whoſe faces yet preſerve lineaments which impreſs reverence. Phyſiognomy impoſing when it denotes a ſtate alien to the mind, inſanity, purely caſual?

One is often tempted to aſſert, that the author has an inclination to be merry. I could nearly credit it, after all the contradictions which eſcape from him; or elſe I muſt apprehend, that we do not comprehend each other. Let him ſhew me a congruity between idiots by birth, and perſons gifted by Providence with elevated intellect. Let him ſhew me, if he is able, a changeling, born ſuch, and not lowered to that degree by ſome particular chance, whoſe face is ſimilar to that of Newton or his own.

Let us inveſtigate a few more circumſtances.

Our ſenſes diſcover ſurfaces only, and from thence we infer all our concluſions. This is but a weak reſource for the ſcience of phy-

phyſiognomies; and it can obtain us nothing very ſatisfactory, unleſs the aid of more certain deciſion is called in. The information which we ſuppoſe we gain by ſurfaces, is juſt what conducts us into error, and ſometimes deſerts us in the midſt of total ignorance.

But as we are obliged by the nature of our exiſtence to examine ſurfaces only, and that in a globe where ſupernatural aſſiſtance is excluded, they muſt of neceſſity have a determinate relation to that interior of which they are the bounds. Why raiſe doubts againſt the knowledge we receive in this mode? For if they muſt wear the garb of impoſition, it would follow that all human acquiſition, all enquiry, all diſcovery, every experiment, are all undeſerving of attention or belief. Do even diſſections offer any thing but novel ſurfaces? Almoſt all the axioms we poſſeſs have a reference to ſurfaces. Of courſe it is not by ſtudying them we hazard the danger of ſtum bling on error, as without them there is no truth diſcoverable; it is rather the 'not ſtudying them,' or what is as material, the 'ſtudying them improperly.'

A ball, not bigger than a pea, caſt into the Mediterranean, 'occaſions on the ſurface of the water a ſhock which extends its 'influence as far as the coaſt of China.' If one of us ſhould attempt to trace the conſequence of the falling of that ball, he would, no doubt, impoſe upon himſelf; but, in a caſe like that, from whence would the error proceed? Not from our incapacity of reading, except on ſurfaces, but more from our inability of reading them with accurate diſtinction.

'The intelligence gained from ſurfaces, is a miſerable reſource 'for phyſiognomy,' ſays our author, 'and it muſt fly to more exact 'concluſions.' But is not this what we are aiming at in every page? If competent ſpectators are warranted in believing that we are miſled, we beg them to confute us: but then it muſt be by putting facts in oppoſition to the facts we bring forwards. Our author imagines ſomewhere, 'that the interior is expreſſed by the 'exterior.' He appears, then, to allow the poſſibility of the matter; and if he allows it, the ſurface doubtleſs offers characteriſtics of the interior, and there exiſts a phyſiognomy of the ſolid parts.

But

But ſuppoſing the exterior bears the ſtamp of the interior, does it enſue that this impreſſion muſt be viſible to us?

Can a philoſopher expreſs himſelf in language like this?

What we perceive is perceptible to us, whether the object be placed there for the intent of being ſeen, or otherwiſe. The great queſtion will always be, 'Is it in effect ſeen by us?' No one, I think, can retain any uncertainty on the point; and the author himſelf has given proof, by his Diſſertation, and other productions of his pen, that it reſts only with himſelf to perceive when he *will*. What muſt be the fate of philoſophy and the philoſopher, if, on the diſcovery of every principle, or on every freſh connexion we perceive in it, we were to be cut ſhort with an interrogation like this, 'Were they intended for our diſcovery?'

What anſwer would our author give, fortunate as he is in the flights of raillery, to a perſon who, attempting to raiſe doubts with reſpect to aſtronomical learning, or to place it in a ridiculous view, ſhould queſtion him, 'If the ſtars, on the idea of there being a proof of the hidden wiſdom of the Almighty, were placed 'in the hemiſphere to be ſpeculated on by us?'

Is there not a poſſibility that particular ſigns and effects, which we are not in purſuit of, may veil or hide thoſe which we are purſuing? But the indications we ſearch after are, notwithſtanding, the conſequence of cauſes, and therefore effects; and, of courſe, phyſiognomical expreſſion.

The philoſopher is always an obſerver. He notices what exiſts, whether he looked for it or no: he perceives, and cannot help perceiving, what is before his eyes. The view there offered to him is the repreſentation of what he could not, in any other manner, have ſeen: what is perceptible to him cannot deceive, but by being ſeen ſuperficially. There is a period to all learning, if we proceed by ſuch reaſoning as this: 'The indications and conſequences we were not looking for, may veil or hide thoſe we purſue; therefore, you muſt not ſearch for indications or conſequences.'

I can ſcarcely think, that a man of learning, ſo eminent as our author, would wiſh the dereliction of all other human ſcience, to gratify his hatred for phyſiognomy. No doubt it is poſſible, nay very eaſy, for the phyſiognomiſt to be wrong.

This is another motive for acting with precaution, for viewing ſteadily what is, for keeping to preſent objects ſolely without addition or diminution. But to endeavour, under whatever pretext, to divert us from viewing and conſidering, to engage ſarcaſm or bitter cenſure againſt us, would be the wildeſt mode of fanaticiſm, and a ſtrange perverſion of wit, in a philoſopher who is a ſworn foe to all fanaticiſm.

Once, again, I am of opinion, that a real aſſault was not meant by my opponent.

If the energies of our bodies operated in a celeſtial atmoſphere, if they received their temperaments only from the feelings of the mind, without being under the predominance of any outward force, the ruling paſſion, and moſt forcible talent, would produce, I allow, a diſtinction in the forms of the face, according to the various proportions and modifications of the faculties, exactly as contrary ſalts cryſtallize in many forms, if nothing hinder their adheſion. But does our body depend entirely on the mind? or, rather, is it not dependent on various energies, each of which dictates to it laws, which are oftentimes in oppoſition, but to which, however, it is neceſſitated to ſubmit? Thus all minerals have a mode peculiar to themſelves, while they continue in their original ſituation. But the chances to which they are ſubject, and the deviations which follow from their union, oftentimes deceive the moſt able connoiſſeur, who endeavours to arrange them according to their obvious appearance.

But how is it poſſible to form a compariſon between ſalts and minerals, and an organized body, inſpired by an internal vital principle? What! compare a grain of ſalt, which a thouſandth part of a drop of water diſſolves in a twinkling, with a ſcull, that for years, nay ages, defies every attack of the air, and other outward

ward impreſſions innumerable? Does not philoſophy redden at a compariſon ſo abſurd?

Not only the ſcull and organ of man, but even animals and plants, which poſſeſs no internal reſiſtance, nor any of thoſe private ſprings which operate in man, never vary their form, though perpetually expoſed to the changeable impreſſions of air and light. While their organization continues, they are hardly to be confounded or hidden by the moſt aſtoniſhing caſualties.

The body thus ſupports a medium ſtation between the ſoul and other ſurrounding objects. It is a mirror which repreſents the conſequences of both (happily expreſſed); it reflects not only our propenſities and powers, but carries alſo the ſtamp of the climate in which we have breathed; of the courſe of life to which we have been uſed; of the maladies, of the changes which we have ſuffered; changes not always the effect of blameable tendencies, but of an unexplainable union of circumſtances, to the operation of which duty itſelf ſometimes ſubjects us. Who deſires, who preſumes to deny it? But muſt the one hinder the other? This is exactly the ſubject in litigation. Is it not inſiſted on by the author himſelf, that the body is a glaſs in which may be diſcovered the effects of the ſoul and of outward cauſes? The impreſſion effected by change of fortune is not, then, the only one it is ſuſceptible of; and why might not vigour of mind, or the defect of vigour, be read in it as exactly? Is it not (on the ſuppoſition that the author ſpeaks ſeriouſly), is it not abſolute chicanery to put in oppoſition two things, which, by his own allowance, produce again their own reflection in the body as in a mirror?

Will an obſerver ſo penetrating, ſo informed as our author, ſeriouſly maintain, that generally, on a change of fortune, a rounded forehead aſſumes a cylindrical form? an oval one becomes ſquare? a prominent chin falls? Who can believe, who has the boldneſs ſoberly to aſſert, that reverſe of ſituation changed the appearance of the face of a Charles XII. of a Henry IV. of a Charles V.? And, if ever men experienced a change of circumſtances, did not they? Will any one venture to aſſert (I ſpeak of the ſolid parts, not of wounds and ſcars), will any one venture to aſſert, 'that, after

'their diſtreſſes, the form of their face proclaimed another cha-'racter?' And what reply ſhould be given to the philoſopher who ſhould affirm, 'that the bone of the noſe of Charles XII. loſt all its 'energy at Bender; that its convexity plainly vaniſhed; that it 'aſſumed a pointed appearance, the common ſign of a fearful 'and womaniſh character?'

Nature operates internally upon the bones; accidents and pain upon the nerves, the fleſh, and the ſkin; and if the bones be attacked by an accident, the phyſical alteration enſuing from it is ſufficiently marked, and renders itſelf diſtinguiſhed. Misfortunes of this kind are more or leſs affecting: if they are trifling, Nature remedies them; if not, the cauſe is too obvious to ſuffer the phyſiognomiſt to confound them with natural traits. I ſay, the phyſiognomiſt; but I allow this name only to the unbiaſſed obſerver: he alone has the privilege of uttering phyſiognomical concluſions, and not the wit, who preſumes to controvert truths ſanctioned by experience.

Muſt I always charge to the artiſt the errors I perceive in a figure of wax? May it not have been uſed too roughly, or placed ſo as to have been injured by the rays of the ſun?

Admitting a waxen figure to have been damaged by a careleſs hand, admitting it to have been mutilated, or ſuppoſing it to have ſuffered by the warmth of the ſun or the fire, it will, however, be eaſy to particularize in it the performance of the maſter. This inſtance poſitively decides againſt our author; for if what is caſual attract notice in a ſubſtance ſo ſoft as wax, we ſhall perceive it with readier facility in an organic body, whoſe ſketch is compoſed of ſuch ſolid materials as bone.

In a ſtatue (this emblem, I think, had been much more true than that of a waxen figure) you will ſoon diſtinguiſh, be you ever ſo little a connoiſſeur, in what part it has been diſfigured, what has been added and ſupplied to fill up a deficiency; and why ſhould not theſe diſtinctions be fully as perceivable in man? Why ſhould not his original form appear through the accidents it has ſuffered,

ſuffered, while the beauty of a ſtatue, which has been highly finiſhed, may yet be diſcovered in its remains?

Does the ſoul fill the body like an elaſtic fluid, which always takes the form of the containing veſſel? and, on the idea that a flat noſe indicates malice, will it enſue, that a man muſt become malicious ſhould his noſe be flattened by chance? Should I reply Yes or No to this interrogation, the critic will gain nothing by it. If it be aſſerted, that, in reality, the ſoul does fill the body as an elaſtic fluid which aſſumes the ſhape of the veſſel, will it be thence inferred, that a perſon, whoſe noſe has been flattened by accident, has loſt the proportion of internal elaſticity, which, antecedently, made that feature prominent? If it be ſaid, on the other hand, that emblems of this kind tend only to explain ſome remarkable inſtances, without carrying us to any general deciſion, ſhall we be much farther improved?

We are of opinion with our author 'as to the abſurdity of aſ-'ſerting, that the moſt amiable mind always inhabits the moſt 'beautiful body, and the moſt criminal ſoul a body of the moſt 'hateful appearance.'

It is incomprehenſible, after the elucidations of this point contained in the foregoing pages, how ſuch an aſſertion could poſſibly be attributed to us. We ſimply aſſert, that there exiſts a proportion, a beauty of figure, promiſing more rectitude, elevation, and heroiſm, than a different appearance, which is vulgar and leſs finiſhed. We only maintain, with the author, 'that Virtue 'adorns, and Vice diſfigures;' and we are entirely ſatisfied, that there is no human form, however unembelliſhed, in which integrity may not reſide, and that villainy may inhabit the moſt amiable.

We ſhall be rather more ſcrupulous with reſpect to the enſuing ſentence: 'Language is very barren in phyſiognomical remarks. 'Had there been valuable ones, various countries, doubtleſs, 'would not have neglected preſerving them in their philoſophical 'repoſitories. The *noſe* interpoſes in a number of proverbial and 'ſymbolical

'ſymbolical terms; but ever in a pathognomic ſenſe, and de-
'noting temporary actions: in no inſtance in a phyſiognomical
'one, nor as the evidence of a fixed character, or of an habitual
'temper.' Yet the ancients ſaid, *Homo obeſæ, obtuſæ naris*; but if they had never uſed the term, it would have been but of ſmall conſideration, as it can be demonſtrated *a poſteriori*, that the noſe poſſeſſes a phyſiognomical diſtinction appropriate to itſelf.

I am not ſufficiently learned to ſet in oppoſition to our author paſſages extracted from Homer, Sueton, Martial, and a hundred others; but there is no occaſion. A fact is not leſs ſo, whether the ancients poſſeſſed it or otherwiſe. The mere ſcholar refers every point to their deciſion; the genuine philoſopher obſerves with his own eyes. He is certain that every æra has been famed for diſcovery; and that in all ages the new diſcoveries, hidden from the ancients, have been conteſted and calumniated.

'I do not enquire,' ſays the author, 'what man might poſſibly
'have been, I deſire to learn what he is.' For myſelf, I wiſh to be informed on both the queſtions, if poſſible.

There is a ſpecies of libertines who may be compared to excellent pictures incruſted with varniſh. You hold theſe pictures undeſerving of notice; but if a connoiſſeur was to hint 'that they
'poſſeſs real worth, that there is a poſſibility of reſtoring them to
'their original condition, becauſe the colours are ſo excellent as to
'ſet the varniſh at defiance, and that in carefully ſeparating it you
'encounter no danger of obliterating the ground work,' would this intimation ſeem to you a point of indifference?

You conſider patiently the minuteſt deviations of the polar ſtar, you employ whole days in calculation, with the view of learning in how many ages it will reach its neareſt poſſible approximation to the pole—I am far from contemning this ſtudy.

But can you poſſibly conteſt the importance of a matter which is of the higheſt moment to parents, tutors, friends, ſtateſmen? Is it an object of indifference to learn what a human being might have been, or what may ſtill be made of him? What muſt of neceſſity

ceſſity be looked for, from a youth inſtructed and formed on ſuch a plan?

There is a deſcription of inſane perſons, who may be compared to a valuable watch whoſe dial plate is deranged.

But if your watch be in this ſituation, you will, on your ideas, pay no conſideration to its internal excellence. You will not regard the ingenious watchmaker who may adviſe you: 'the work 'of your watch was valuable, and I ſtill conſider it as a maſter-'piece. What is requiſite, is, to have it cleaned, to wind it up 'with regularity, to mend a few teeth that are bent; and it will 'be a hundred times more excellent than that other watch deco-'rated with diamonds, which may, perhaps, go tolerably well for 'a month or two, but will ſtop afterwards.'

You will always hold the principle, that it is but of trifling conſequence to underſtand what might have happened, and it contents you to know no more of your watch than its preſent ſituation. You ſuffer a hidden treaſure to continue unemployed, which, in fact, has as yet yielded nothing, but which in proſpect gives the hope of the higheſt emolument, and conſole yourſelf with the medium receipt of a much inferior fund.

You decide of a tree by the produce of one year, nay, perhaps, from fruit hurried to ripeneſs by art, without concerning yourſelf about its natural quality: yet it is poſſible, that, with ſome ſmall trouble, it may afford fruit in plenty. Various occurrences may have conſpired to mar its abundance; a blighting wind may have burnt up its leaves; a ſtorm bereft it of its produce; and you never aſk whether the trunk be ſtill ſound?

I feel myſelf tired, and ſo I am afraid is the reader, eſpecially if he be diſpoſed to believe as I am, 'that the author, in the hi-'larity of his heart, ſometimes amuſes himſelf at our coſt.'

I muſt, however, obſerve two palpable abſurdities more, which he has ſuffered to eſcape him:

On

On one side he remarks, and very justly, 'that some pathognomic indications often repeated, are not always entirely eradicated, and that they leave physiognomical impressions. From hence the confirmed silly gaze of vacant persons, who are enamoured with every thing without understanding what they admire; hence those wrinkles of dissimulation, and the furrows it hews in the cheeks; the wrinkles of pertinacity, and a numberless enumeration of others. But more, the pathognomic alteration, which keeps pace with vice, oftentimes becomes more plain, and yet more obnoxious, from the diseases which it occasions. In the same way also, the pathognomic impression of benevolence, feeling, charity, devotion, and of every virtue in general, has an effect on what is physical, and leaves impressions which cannot avoid the attention of the admirer of moral beauty. Such is the foundation of the physiognomy of Gellert, *the only true one*; the only one that holds forth to rectitude solid good, and which may be comprised in these two brief sentences—Virtue adorns, Vice deforms.'

Thus the branches of the tree possess a vigour which the stock cannot boast. Shall the fruit have a physiognomy, and the tree none? Is it possible, then, that the sneer of self importance should proceed directly from a fund of humility, the look of idiotsy from the accumulations of knowledge? The distinguishing mark of deceit is not, then, the consequence of an internal energy or weakness, and every outward indication is, in some measure, a covering that is laid on.

The author will continually direct our views to the numerical figures on the watch, and say nothing as to the watch itself. Remove the dial plate, the hand on that account will not stop its vibration: destroy those pathognomical marks, the slight of hypocrisy sometimes arrives at the power of so doing; yet the tendency, or inward power which they promise, shall not be destroyed by it. It is an absolute solecism therefore 'to allow signs which express stupidity, and to deny that stupidity has a characteristic.' It is like asserting, 'that a single drop of water may be seen, but that the source of it, that the ocean, cannot.'

Another

Another abſurdity: 'There exiſts ſuch a thing as pathognomy, 'but it would be entirely as unneceſſary to reduce it to theory, as 'to write an Art of Love. The expreſſion dwells chiefly in the 'motion of the muſcles of the face, and in the countenance. The 'whole world comprehends this reaſoning; but to aim at incul- 'cating it, would be an undertaking comparative to that of count- 'ing the ſands on the ſea ſhore.' And juſt after the author, with much capacity, remarks on the pathognomic expreſſion of twelve faces from Chodowiecki; and in theſe ſpeculative remarks, how many are there which concerns phyſiognomy?

And now allow me, my revered opponent——but no; I no longer conſider you in that light, but rather as a friend who has juſt acknowledged the force of truth—Allow me to enrich this work with ſome ſtriking extracts from your Diſſertation, which I have not had convenience to dwell upon, or which I have not quoted at the whole length:

'If the opinion which we found on the phyſiognomy be ſome- 'times verified, it is becauſe it is built on the ſigns of actions or 'cuſtoms, independent of phyſiognomy and pathognomy, and 'which cannot poſſibly be miſtaken. The libertine, for inſtance, 'the miſer, the beggar, &c. have their reſpective garbs by which 'you may recognize them, as a military man by his uniform. One 'error, in point of grammar, is ſometimes deciſive of a bad edu- 'cation; the form of our hat, the mode of putting it on, is often- 'times an indication of the company we are habituated to, and of 'the variations of our levity (and does the form of the human 'body denote nothing of the intellects and tendencies of the man?) 'Abſolute blockheads would ſometimes not be diſcovered in their 'real characters, if they did not act. Sometimes too, the dreſs, 'the carriage, the firſt ſpeech of a ſtranger, the firſt quarter of an 'hour of colloquial intercourſe with him, inform us more of him, 'than we are, perhaps, ever afterwards able to diſcover.'

'The phyſiognomy of the moſt hurtful of the human race, it 'may appear to us impoſſible to decypher: every thing in it is hid 'under a maſk of deſpondency, behind which nothing can pene-

'trate. To ſtart a doubt on this point, one muſt have a very 'ſuperficial knowledge of the world. It is always very hard to 'convict a villain, if his education has been properly ſuperin-'tended, if he be warmed with ambition, and if he has once 'moved in the circle of ſuperior company.'

'A trifling, lazy ſcoundrel, a ſlave to the enticements of debau-'chery, does not bear upon his face (that is, not always) the 'hateful brand of the injuries he cauſes to ſociety. On the other 'hand, a man of worth, ſtrenuous in the maintenance of his 'rights, and who underſtands how to fix a due eſtimation on him-'ſelf, frequently introduces himſelf beneath an external which 'awakens ſuſpicion, particularly if his mouth be with trouble 'moulded into a ſmile.

'It is beyond a doubt, notwithſtanding the ſophiſtical arguments 'which debauchery may ſet in oppoſition to this tenet, it is beyond 'a doubt, that, "without Virtue there is no permanent beauty, and "that ſhe can deck hideouſneſs, the moſt repulſive, with beauty "unconquerable." Such inſtances are certainly infrequent in both 'ſexes; but it is not leſs rare to find in them candour in all its 'ſimplicity, modeſt reſpect without degrading ſubmiſſion, un-'bounded charity that attempts not to force obligation on you, 'an affection for order unalloyed by puerile affectation, neatneſs 'in appearance without foppery; and it is the union of qualities 'like theſe which produces beauties irreſiſtible.' Never was any thing better remarked, nor better expreſſed.

'Vice, in a ſimilar way, diſconcerts and diſcompoſes the fea-'tures when it lays hold of an eaſy character, particularly if already 'ruined by wrong education. The vicious perſon has not even 'the idea of what forms the expreſſion of moral beauty in the coun-'tenance, or is entirely indifferent as to the acquiring it; he does 'not even endeavour to rectify the failings of his exterior.

'Who would not reap ſatisfaction in attending to the oratory of 'a man, whoſe mouth is in uniſon with every lineament of his 'face, and who entertains no fear of their giving him the lie!

'We

'We attend to such a man with pleasure, whatever the science 'may be, whose proofs and axioms he offers. Supposing such a 'mouth to be the mouth of a physician, what confidence must it 'not inspire!

'Some person has remarked, "that an ugly woman, aged and "wicked, is the most frightful object in existence." But it may 'also be remarked, that an aged matron, whose countenance pro- 'claims a soul gentle and pure, is one of the noblest objects in our 'creation. Years do not discompose the features of one, whose 'soul can bear the ordeal of inspection without a veil. They only 'erase the artificial glare which once covered coquetry, affecta- 'tion, and vice; and a candid spectator would have discovered in 'the girl, the deformity of a despicable and decrepid hag. Did 'men continually act from conviction, instead of risquing their 'dearest interests, happy marriages would be less uncommon than 'they are; and, in agreement with the idea of Shakespear, the tie, 'which should unite hearts, would not so often strangle human 'felicity.'

These are the sentiments of my own heart. I should have been happy had I composed my Essays under the inspection of such an enquirer. What material aids might not physiognomy expect from a man who combines with the spirit of a geometrician, the yet rarer talent of observation.

THE END OF THE FIRST VOLUME.